2011 Common Core Academy

Participant Guide for Grade 11

Welcome to the Eleventh Grade Common Core Academy! We appreciate you taking the time out of your summer vacation to become an expert of these new learning tasks and objectives for your school. As the Eleventh Grade team and classroom teachers ourselves, we have worked intensely to analyze the new Common Core and generate learning tasks and activities that are relevant, innovative, and beneficial to you and your students. We value you as professionals in your field and as such encourage your active participation in activities and discussions, because your experience and expertise are our best learning resource.

 The following participation guide outlines the outcomes and learning tasks we will complete each day. To make this experience as beneficial to you as possible, however, we welcome your input and encourage you to be vocal about your learning needs. Sometimes we will be able to hear your input during the day. When time doesn't permit, please know that we look forward to reading your comments, questions, and concerns through feedback forms collected at the end of the day. We very much want to adjust our teaching to your particular needs as learners.

Sincerely,

Your Eleventh Grade Team:
Julie Barlow
Shauna McPherson
Chantel Olsen
Janmarie Smith
Christy Waite
Angelique Waltzing
Mandy Webb

OVERVIEW & LEARNING OUTCOMES

COMMONALITIES ACROSS ALL 4 DAYS

1. 8:30: Begin promptly—all in room ready to learn (*Exception Day 1: Begin in Auditorium at 8:30; in class at 9:00*)
2. 10:00-10:15: Morning Break
3. 11:15-12:00: Lunch
4. 2:00-2:15: Afternoon Break (with snacks)
5. 2:15-3:15: Participants analyze and redesign a lesson on one of the three kinds of writing
6. 3:15: Feedback sheets
7. 3:30: End promptly

By the end of the four-day summer academy, all participants will have:

1. Reviewed the Common Core (CC) alignment documents, Appendices A, B, and C to identify commonalities, gaps, and standards for focus.
2. Identified a wide range of resources for their grade, including the CC Curriculum maps from the Gates Foundation and other adaptations.
3. Designed performance-based assessments for their context through lesson redesign using the CC Top 10 Template tool.
4. Reviewed the Common Core State Standards (CCSS) by analyzing a current lesson on one of the three kinds of writing and redesigning it to align with the CCSS.
5. Developed a publishable lesson/unit/PD design to support the implementation of the CCSS for appropriate audience and/or grade level/band (to be published on the USOE and UEN websites).

DAY ONE

Outcomes
- Introduce, individualize, and demystify the new Common Core
- Explore the goals of College and Career Readiness (CCR) and incorporate them into revised lesson plans
- Generate instructional ideas for the Common Core Strands: Speaking and Listening, and Appendices A, B, and C

8:30-9:00   UTAH STATE OFFICE OF EDUCATION PRESENTATION

9:00-10:00   INTRODUCTIONS & LEARNING TASKS 1-3

Learning Task 1: Activate Prior Knowledge of the Common Core

   KWL charts: we will be using these charts to guide learning all 4 days

   You need: sticky notes, pen/pencil

Learning Task 2: Demystifying the Common Core

   Discussion: Six things the Common Core is NOT

   You need: Your copy of the Common Core

Learning Task 3: Understanding the design of the Common Core

   Discussion and video - You need: Your copy of the Common Core (pg 4)

10:00-10:15   BREAK

10:15-11:15   LEARNING TASKS 4-5

Learning Task 4: Understanding the goals/objectives of the Common Core

       Video & Prioritize the goals of CCR for you and your students

       You need: Your copy of the Common Core (pg 7), "Career & College Readiness" handout

Learning Task 5: Four Strands for Common Core Standards

       Highlighting/Annotation Activity

       You need: 4 highlighters in different colors, pen/pencil

Instructions: *Read the Core; skim over sub-headings first.*
Highlight in one color: things you are ALREADY doing and write what the measureable outcome will be (what is produced?)
Highlight in another color: things you teach that approach the standard but need modification
Highlight in another color: things you have questions about and write your questions
Highlight in final color: things you aren't teaching and write why you aren't teaching them (lack of materials, not in the old core, motivation, etc.)

11:15-12:00   LUNCH

12:00-2:00   LEARNING TASKS 5-8

Learning Task 5 cont'd Highlighting cont'd (if needed)

       4-Strand Jigsaw -Strands: 1) Reading, 2) Writing, 3) Speaking & Listening, 4) Language

       You need: Your copy of the Common Core (intro. & alignment documents for strand)

Instructions: *Each "expert" team does a close reading of the introduction and reviews together the alignment documents of your strand. Be ready to present to the rest of the group. As you read, consider the following inquiry questions:* 1) How will you begin to implement the Common Core State Standards based on both the similarities and differences to the Utah core? 2) What will be your first steps with both your lesson design for students and with your colleagues in any of the following learning contexts: PLCs, department meetings, grade level meetings*? (Meet back together and present.)*

Learning Task 6: Analyzing Speaking and Listening Strands

       Sharing of Current/Potential Instructional Strategies

       You need: A partner, your copy of the Common Core (pg 8), sticky notes, pen/pencil

       Refer to "Speaking & Listening" handout

Learning Task 7: Understanding and Incorporating Inquiry-Based Learning

       Discuss Inquiry & Quotes

       Sharing of Current/Potential Instructional Strategies

You need: A *new* partner, your copy of the Common Core (Appendices A, B, C), pen/pencil

Learning Task 8: Understanding and Incorporating Teaching and Learning for Understanding

Personalizing these principles adapted from http://www.edutopia.org/inquiry-project-learning-research

1. Students come to the classroom with the prior knowledge that must be addressed if teaching is to be effective.
2. Students need to organize and use knowledge conceptually if they are to apply it beyond the classroom.
3. Students learn more effectively if they understand how they learn and how to manage their own learning.

2:00-2:15   BREAK

2:15-3:15   LEARNING TASK 9

Learning Task 9: Incorporation of the goals and learning strands of the Common Core

Revision of your lesson plan

You need: Your current lesson plan, "Backwards Design Template," your copy of the Common Core

3:15-3:30   COMPLETE FEEDBACK SHEETS

3:30   END OF DAY 1

DAY TWO

Outcomes
- Analyzed the Common Core Standards for text range and complexity
- Reviewed and analyzed effective differentiation using the Common Core
- Determined instructional strategies that utilize writing to improve reading
- Reviewed different methods of writing arguments
- Continue to redesign a lesson or unit plan to the Common Core Standards

8:30-8:45   REVIEW OF FEEDBACK FROM DAY 1

8:45- 10:00   LEARNING TASKS 1-3

Learning Task 1: Warm-Up: Favorite book: What is your all-time favorite book? Why? What impact did it have on your life? You need: A partner

Learning Task 2: Range and Text Complexity

Powerpoint Notes

Learning Task 3: Teaching with a Focus on Learners; Effective Differentiation

Discussion based on CC highlighting from Day 1

Discussion based on questions

You need: A partner, your highlighted copy of the Common Core, Tomlinson's "Differentiation for Instruction" handout

Additional resource: "Misconceptions about English Language Learners," http://www.allentownsd.org/2334109312282500/lib/2334109312282500/misconceptions.pdf

10:00-10:15   BREAK

10:15- 11:15   LEARNING TASKS 4-5

Learning Task 4: Using Writing to Improve Reading

You need: "SOAPSTONES," "Cornell Notes" & "SQ3R" handouts

Powerpoint Notes

Learning Task 5: Writing Arguments: The Toulmin Model & Other Resources

Sharing and Topic Discussion

11:15- 12:00   LUNCH

12:00-2:00   LEARNING TASKS 5-6

Learning Task 5: Create a Concise Position Statement

Use one topic presented before lunch and complete the following aspects of argument: Topic, Purpose, Audience, Action, and Position.

For example:

Topic: School Board policy for charging for tardies

Purpose: To convince people that the policy is unfair

Audience: Parents

Action: Parents email, write, or call school board members

Position: The new policy of fining students for tardies is not fair and parents should contact school board members and tell them.

Powerpoint & Argument handouts

Powerpoint Notes

Learning Task 6: Assessing Student Argumentative Writing

Read and provide feedback on student examples

You need: Appendix C, pen/pencil

2:00-2:15 BREAK

2:15-3:15 LEARNING TASK 7

Learning Task 7 : Continuation of Lesson Plan Revision

You need: "A Common Core Top Ten: 6-12 ELA Secondary Template" handout

3:15-3:30 COMPLETE FEEDBACK SHEETS

3:30 END OF DAY 2

DAY THREE

Outcomes:
- Reviewed new literacies
- Reviewed strategies to Improve writing instruction
- Differentiated between writing genres

- Explored vocabulary development strategies

- Continued to redesign lesson plan

8:30-9:15   REVIEW OF FEEDBACK FROM DAY 2 & WARM-UP

Learning Task 1: Warm-up: Interdisciplinary/multi-media experience & vocabulary

"New Literacies" handout

9:15- 10:00   LEARNING TASK 2

Learning Task 2: Effective Strategies to Improve Adolescent Writing Instruction

Read and share activities for each of the interventions

You need: A copy of *Writing Next*, the "*Writing Next*: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools" handout, and pen/pencil

10:00-10:15   BREAK

10:15-11:15   LEARNING TASK 3

Learning Task 3: Genres of Writing: Argumentative, Informational/Explanatory, & Narrative

Reflect on Your Last 5 Assigned Writing Pieces:

Which type were they, and—if needed—how can you move some from narrative to other types of writing?

What are additional readings from Argumentative & Informational texts that you might include?

Triad Activity

Instructions: *Each person focuses on one kind of writing in the CCSS: 1) Argument, 2) Informational/Explanatory, and 3) Narrative. Share your findings. Time permitting, meet with another triad and share.*

You need: Two partners, your copy of the Common Core—Appendix A (pgs 23-25), pen/pencil, highlighters or sticky notes

11:15-12:00   LUNCH

12:00-1:45   LEARNING TASKS 3-5

Learning Task 3: Persuasion vs. Argumentation

Persuasion vs. Argumentation Role Play & Discussion

Video Clip & Discussion

Learning Task 4: Language Use & Vocabulary Development

Read and discuss pages from Appendix A with a partner

Think/Pair/Share

You need: A partner, your copy of the Common Core (pgs 28-31 & 32-35 in Appendix A), pen/pencil, highlighters or sticky notes, "Vocabulary" handout

Sample Vocabulary Activity: "Warrant"

Vocabulary development: "Loaded Language" handout & video

Putting it All Together: "Nuclear" Activity

1:45-3:15 LEARNING Task 5: Lesson/Unit Re-Design (for publication)

Learning Task 5: Lesson Re-Design: Feedback, Review, and Revision

You need: Your lesson plan, your copy of Common Core, "Top 10 Analysis Guide"

3:15-3:30 SHARE LESSON FEEDBACK/CONCERNS; COMPLETE FEEDBACK SHEETS

3:30 END OF DAY 3

DAY FOUR

Outcomes
- Finalized and revised lesson or unit plans for publication
- Communicated Common Core implementation with administrators
- Recommended sustained professional development

8:30-9:00 REVIEW OF FEEDBACK FROM DAY 3 & WARM-UP

What outside support, including professional development, do you need to implement the CC?

9:00-10:00 LEARNING TASK 1

Learning Task 1: Finish Lesson Plan (Use "Top 10") & Upload

10:00-10:15 BREAK

10:15-10:45 Task 1 cont'd

10:45-12:00   LEARNING TASKS 2-3

Learning Task 2: KWLs—Review & Address Lingering Questions

Reflection & Writing

Instructions: *Reflect on Applications in one of the following ways: 1) Return to highlighting and write additional notes; 2) Write bullets of ideas for implementation (both in classroom and PLC/district work); 3) Respond to the following questions "Before coming, I thought . . ." "Now, I feel . . ." "I plan to . . ." "I wonder . . ."* Share with a partner.

Learning Task 3: Prepare for Principal

Triad Brainstorm; Triad Pair & Top 5 Consensus

You need: Two partners, your copy of the Common Core, paper, pen/pencil

Instructions: *First, brainstorm* "What would be top things that your principals and administrators should know about the Common Core State Standards to support the implementation at your grade level?" *Second, with another triad compare lists and select the top 5, prioritize and provide a rational for each using this criterion:* Which would support the most effective implementation of the CCSS for every student at this grade level, including ELL and Sp. Ed. and Gifted?

Sharing

12:00-12:45   LUNCH

12:45-1:00   Final preparation for principals

1:00-2:30   PRINCIPALS VISIT

2:30-3:15   Debrief principals' visit; respond to questions/concerns

What worked? What didn't? What did you learn that will support you in better collaborating with your administrative teams at your own schools?

3:15-3:30   COMPLETE FEEDBACK SHEETS

You need: pen/pencil

3:30   END OF DAY 4 & COMMON CORE WORKSHOP (High-fives & hugs permitted)

Handouts

Contents

Career & College Readiness

- The ACT says that only 1 in 4 students is "college ready," based on doing adequately on all four sections of the ACT (English, reading, math, science). http://www.act.org/research/policymakers/cccr10/page_8.html
- Most states overestimate student proficiency. For example, Utah State tests says 83% of eighth-graders were proficient in reading in 2008-09, but NAEP reported 33% were proficient in reading (Alliance for Excellent Education handout).
- Only about 6% of our seniors (in the nation) do a good job with inferences. Our kids are best at recall, which is small-time, just a step in larger matters. (Jeffrey Wilhelm, citing a national study)
- Christelle Estrada, USOE, says some areas of UT have as high as 40% drop-out rates.
- Only about 2/3 of students graduate high school on time (qtd. by Gates Foundation, Top 10 Facts about College Readiness, orig. from Editorial Projects in Education).
- Over 8,600 students didn't graduate from Utah schools in 2010. The "lost lifetime earnings" for that class of dropouts total over 2.2 billion (Alliance for Excellent Education handout).
- We could save as much as $79.2 million in health care costs (over the lifetime of those dropouts) if they had earned their diplomas (Alliance for Excellent Education handout).
- At least ¼ of new community college students enroll in remedial writing course (National Center for Education statistics, 2003).
- According to SLCC, some *scholarship* students have used their scholarship money for remedial classes. (Mandy Webb, quoting SLCC)
- 30% of government and private sector employees require on-the-job training in basic writing skills. Private companies spend 3.1 billion on this; state government spends 221 million annually (National Commission on Writing, 2005).
- Representatives from Silicon Valley, CA lobby Congress for increased visas for people from India and China because they don't feel that the candidates from CA are prepared enough to do what's expected of them. (Estrada)
- Technology information doubles every 72 hours (Estrada). We can't keep up, but we need to teach higher thinking skills.

Excerpts from an article (with TX focus) that further helps us consider college readiness issues:

Education Studies Question 'College-Readiness'

by SHSU Media Contact, Jennifer Gauntt (March 31, 2011)

". . . . how Texas defines readiness—and it's pretty much how the country defines college readiness—is not college readiness. How we're currently defining college readiness is really academic preparedness, and only academic preparedness in reading and math as opposed to a comprehensive academic preparedness."

College readiness, they said, should include factors other than just math and verbal scores on the SAT, ACT or Texas Assessment of Knowledge and Skills tests. These factors include social preparation through such things as financial education, study skills and more emphasis on reading and writing skills.

Barnes said this is not only evident through their research but through his experiences as director of the SHSU Reading Center and the developmental reading program.

"Professors invite me to present reading strategies to their classes because they find their students can't read or write well enough," he said. "Last fall I did 65 presentations, and this spring I'll do 25. I'll do 90 presentations and touch probably 3,000 students."

"For the most part, he's doing this for students who have met the college readiness standards," Slate added.

But even looking solely at math and verbal scores, the state isn't doing so well, according to the multi-year statistical study conducted by Slate and Barnes as part of Barnes' doctoral dissertation. These findings will be presented to the American Education Research Association at a conference in April.

Using data released by the Texas Education Agency, the two documented that for the school years 2006-2007 and 2007-2008, less than one-third of all students in the state of Texas were deemed "college-ready," that is, earning . . . a 23 or higher composite score on the ACT (including only math and verbal scores for all three tests). Students can be "college ready" in math, verbal or both. These percentages indicate those students who met criteria for both subjects.

Demographically, that breaks down to approximately 17-19 percent of black, 22-24 percent of Hispanic, and 39-41 percent of white students who were deemed "college ready" based on these scores over the course of both school years. "And this is after the high drop out rates for Hispanic and black students," Barnes said. "So with that percent gone, we still have less than a third ready for college.

"The Hispanic rate certainly ought to be a concern for us because they are the fastest-growing group in the state of Texas," he said. . . .

". . . going to college and being successful is more than knowing math and history and science; students should have to have a grasp on the real things that matter like writing and reading and being able to study, financial planning and social skills, and many students don't have that," he said.

"For many students who leave college, it has nothing to do with academics. To function in the college landscape requires social preparedness, adeptness at finances, many things."

. . . . The implications of these kinds of studies are that "we need to be doing a better job," Slate said.

. . . . "I think if we wish for the United States to remain competitive around the world, we need to prepare our students, as Barack Obama said, to be college and career ready," he said, adding that part of that is recognizing that community college and trade schools are the better alternative for some students. "Asia and Europe produce three-to-six times as many engineers as we do. If our kids are leaving high school and aren't college ready, they're not likely to graduate from college, which reduces our ability to compete."

"Ultimately it's an economic issue that is going to affect each and every one of us," he said. "On the individual level, are we really doing these kids justice if we're not preparing them for a career or for college enrollment?"

http://www.shsu.edu/~pin_www/T@S/2011/collegeready.html

Speaking & Listening

See Common Core, pgs 48-50, Appendix A 26-27

Work with diverse populations and audiences:
- ❖ Tell a myth (or something they've learned in class) to a member of the community and get written reaction and analyze/record their own techniques in sharing
- ❖ Interview community members (particularly different generations, people in leadership positions, experts in an area, partners for problem-solving, etc.)
- ❖ Create books for elementary school and read to elem. students
- ❖ Participate in a speech contest (or a letter to an editor) and analyze their techniques
- ❖ Within the classroom, mix up the discussion groups (sometimes tell them to share with someone they haven't worked with in at least a month or have every other person get out of their seat and work with someone on the other side of the room; group by birthdays, shoe sizes, favorite food, favorite color; group by handing them color-coded cards or playing cards as they enter the room, etc.).

To practice to use oral language effectively and clearly:
- SOAPSTONE(S) (from AP Central, examples included in handouts). Apply to speeches, current events, etc.
- Use rhetorical techniques, such as ethos, pathos, logos, word choice, etc. to analyze speeches.
- Also, try out their new vocab. words in their day-to-day conversation and record context and reactions (See example lesson in "Vocabulary" section.)
- Student speeches, presentations, debates, mock courts, skits, etc. Can be impromptu as well as planned (i.e., This side of the room prep. why Medea deserves our empathy; this side why she is the villain.). Or have students move to one side of the room or another based on their views on an issue For example, say, "Children should be more protected than any other group in society."; then, students form groups according to strongly agree, agree, disagree, and strongly disagree and try to convince another quadrant of the room. Or students can line up from agree to disagree and then the teacher bends them together so the most adamant "disagree" discusses the issues with the most adamant "agree," etc.
- Role plays/hot seats (radio show, Oprah, good angel v. bad angel, mock interviews, interviewing an author, etc.)
- Create different roles for listening, such as 1) listening for commonalities or connections, 2) listening for places where you'd like clarification or more information, 3) listening for great words—"word finder," 4) listening for evidence, 5) listening for speaking skills
- Could have a cube with different roles/reading moves (such as questions, analysis, evaluation, inference, visualizing) to help direct thoughts and involvement in group discussions. (Could have students independently prep., then discuss in small groups, and then know the rolling of the cube will determine which response they share).
- Have them work in rows or table groups. For example, tell a row they are responsible to analyze a particular sentence or paragraph and present it to the class. Or call on individuals and "wingmen" (i.e., a back-up support person for them to confer with).
- Oral tests/conversations. Ahead of time, let students know more points for strong responses (CC: "build[ing] on others' meritorious ideas while expressing their own clearly and persuasively"). Model appropriate responses: "I like what Hannah said about _____ but I respectfully disagree concerning _____; I think we need to keep in mind _____." "I noticed how Diego saw _____. I find that concept intriguing. In fact, pg. # shows an example of how that _____." "I agree with Eli and I think one reason that might occur is because _____."
- Analyze body language or facial expressions (Research says reading facial expressions is a tool that is difficult for teens but very important as they begin to develop empathy skills and work on putting

themselves in others' perspectives; it's also a key part of developing communication skills). For example, students might draw a tone word/adjective and have to try and show it just with their facial expression or face and body gestures (embarrassed, bitter, flirty, offended, etc.)

- Snowball activity (students pair and each share an observation from their reading, they decide which idea they'll carry on and then group up with another partnership and each side shares; then the foursomes decide which idea to carry on and group with another foursome, etc. until they become a whole class)
- Discussion ball (or stuffed animal) that bounces around class so many students are called on to share their reflections and analysis
- Snaking idea (start at back and snake up and down lines with students offering thoughtful comments, connections, evaluations, questions, pointing out effective 6-traits, agreeing or disagreeing with an author, etc.)
- Could have students share a thought and another student summarizes and then extends. The next person summarizes and extends, etc.
- Symbolic Story Representations (students prepare and show puppet shows/objects illustrating their reading moves and demonstration of a scene—they show a symbol to illustrate when they questioned, visualized, made inferences, etc. For example, a student might hold up a detective, doctor, or mortician to represent inference—finding clues). Ahead of time, students prep. with annotations and planning sheets, watch the teacher model, and practice on own. Then do in small groups, then one individual chosen from each group to present to entire class. (Jeff Wilhelm discusses this in more depth in some of his books.)
- Take on an opinion from different view as natural inclination and try and defend it. Or perhaps present speeches where tell many different reasons to support something and then end with—in spite of all these reasons—why you'd go another direction.
- Use RAFTS or other perspective ideas both in writing and speaking, which helps with perspectives (What would Huck's raft say to Jim about the King and Duke? What would the sonnet form say to Shakespeare? What would a semicolon say to a teen, or to a period? What would a book say to the firefighters in the beginning of *Fahrenheit 451*?)
- Practice delivering a famous speech or monologue, as well as analyzing it. Perhaps block it out or analyze the impact or a particular word, pause, or order/organizational issue.
- Write opinions/evaluations on a news issue. Students present their papers to each other on a weekly basis and students respond regarding the issue as well as the paper.
- Create satire films, PSAs, or video advertisements (with the last, they might have to explain their decisions concerning ethos, pathos, and logos).
- Read several different articles on the same topic and discuss claims, evidence, bias, rhetorical strategies, comparisons among them, etc.
- Prepare a paper or speech for an outside audience of choice and deliver it (such as a persuasive speech to parents concerning why they should allow the student a cell phone, or speech of gratitude to grandparent for their support). Analyze how their knowledge of their audience influenced their choices.
- Create a speech or paper for one audience/genre/purpose and than re-tool for another (such as journal entry about a party, newspaper article about the party—where police showed up due to noise violation, letter to City Council concerning that noise ordinance, conversation between the parents who weren't at the party and the teen who attended, etc.)

[Ideas provided by Shauna McPherson, h.s. teacher; some borrowed from other teachers]

Statements about Inquiry

Philosophically, I find inquiry a wonderful metaphor for life. Interacting with phenomena in open-ended ways, following individualized learning paths and noticing everything that occurs, especially the oddities, is a fitting way to go through one's days whether practicing science, the arts, or life….I have become convinced that although inquiry can be a highly personalized experience, it has structures and elements that can be explored and described. The "magic" can be examined and transformed into tools for those who want to teach it and practice it. (Doris Ash, Science Educators, Exploratorium)

Inquiry…is a process of exploration which is guided by a personal interest or question. It involves risk taking and experimenting which can lead to pathways where the learner may discover concepts and understandings. (Marilyn Austin, Teacher-in-Residence, Exploratorium)

Inquiry is practiced naturally from birth as a primary way to develop an understanding of the world around us. Utilizing curiosity and intuition, all of the senses and instincts for observation, seeking and questioning and making use of memory. These are at the same time tools and skills for learning and understanding, which are naturally there but that can also be nurtured and encouraged through guidance. (Daniel DiPerro, Artist/Educator, Exploratorium)

Curiosity is the centerpiece of inquiry, and curiosity is indicated by a question or questions….To inquire is to seek, obtain and make meaning from answers to one's questions. (Hubert Dyasi, Director, Workshop Center, City College of New York, School of Education)

An inquiry approach to teaching stimulates curiosity by teaching children how to observe very closely, encourages children to take more than one quick look, provides adequate materials for exploration, and makes it safer for students to ask questions and to take risks. It helps them to make connections to events in their own lives, and gives them ownership of their learning. (Cappy Greene, Science Educator, Exploratorium)

CITES: Content-area Literacy Instruction
Roni Jo Draper, PhD
Brigham Young University

Inquiry-Based Instruction

Inquiry-based instruction is a student-centered and teacher-guided instructional approach that engages students in ***investigating** real-world questions that they choose within a broad thematic framework*. Inquiry-Based instruction complements traditional instruction by providing a vehicle for extending and applying the learning of students in a way that ***connects*** with their interests within a broader thematic framework. *Students acquire and analyze information, develop and support propositions, provide solutions, and design technology and arts products that demonstrate their thinking and make their learning visible.* Inquiry-based instruction places students at the helm of the learning process and teachers in the role of learning facilitator, coach, and modeler.

The Benefits of Inquiry-Based Instruction

- teaches problem-solving, critical thinking skills, and disciplinary content
- promotes the transfer of concepts to new problem questions
- teaches students how to learn and builds self-directed learning skills
- develops student ownership of their inquiry and enhances student interest in the subject matter

Criteria for a successful inquiry

1. Start with a guided exploration of a topic as a whole class.
2. Proceed to student small group inquiry about an open-ended, debatable, contended issue.
3. Encourage students to ask personally relevant and socially significant questions.
4. Work in groups to achieve diversity of views.
5. Predict, set goals, define outcomes.
6. Find or create information . . . look for patterns.
7. Instruction serves as a guide to help students meet their goals.
8. Create a tangible artifact that addresses the issue, answers questions, and makes learning visible and accountable.
9. Learning is actualized and accountable in the design accomplishment.
10. Arrive at a conclusion . . . take a stand . . . take action.
11. Document, justify, and share conclusion with larger audience.

Key Components of the Inquiry Process

1.   Activating Prior Knowledge
- KWL
- Questionnaires
- Engaging students in a conversation about what they already know

  By bringing the students' own background and experiences to the learning table, students will find ways to connect to the topic and will have activated some basis for creating meaning with the text they are reading. The personal connection to learning increases a student's motivation to explore, read, and struggle with difficulties as they

arise.

2.	**Providing Background Information**	- activities - articles - museum exhibits - audio recording - videos - book excerpt or children's book - primary source material - website - photograph - art *Students need to know something about the topic to be able to perceive and formulate meaningful inquiries.*
3.	**Defining Outcomes for which students will be held accountable.**	- Technology: conduct research on the web; create PowerPoint presentations or web sites; communicate using e-mail; import photos and clip art for presentations; use digital camera, digital audio recorder, and video recorder. - Reading: identify main idea and authors' point of view; identify key concepts; increase understanding of vocabulary; extract meaning between the lines (infer) - Inquiry: define problem question; find and gather data; analyze, compare, organize, and synthesize data; create a proposition; support proposition (facts, stats, examples, expert authority, logic and reasoning); propose solutions and action steps - Team: listen, consider others' ideas, encourage, provide coaching, affirm, question, cooperate, demonstrate individual responsibility, avoid put-downs, engage in dialogue - Project Management: set goals, agree on tasks and roles, meet deadlines, prioritize tasks *Students need to know up front exactly what's expected of them.*
4.	**Modeling Design Product Outcomes (technology, art); Providing Frameworks**	Show students a PowerPoint presentation, a website, a proposition-support framework, a museum exhibit, a choreographed dance performance, etc. *Students need to see models of what it is they are being asked to do. They must have a supporting structure which provides a grounding for their creations, but doesn't limit their creativity.*
5.	**Establishing a general topic or inquiry**	Ex.: What happens when the structure around people breaks down? (unit on the Great Depression) Ex.: How are human beings adversely impacting our planet? (exploring environmental issues which impact the Amazon Rain Forest) *A broad problem question or topic provides students with a general focus for selecting more specific inquiries.*
6.	**Student teams conduct background research and define focused problem questions within broader inquiry or topic**	*Without a knowledge base or some degree of familiarity with the topic, it will be difficult for students to develop relevant inquiries within the broad topic area. Students need to be provided with background material and/or guided to research their own background material. This base will enable them to begin to formulate a big*

		picture understanding of the broad topic area, and then to select a specific inquiry interest which connects to the broader topic.

7.	**Establish and communicate inquiry presentation framework.**	Example: Proposition-Support Framework
		a) state problem question
		b) develop proposition which can be argued
		c) provide background information
		d) support proposition with:
		    • facts
		    • statistics
		    • examples
		    • expert authority
		    • logic and reasoning
		e) propose solutions and action ideas

8. **Refer students back to expected outcomes** and inquiry framework to create alignment between their presentations and intended outcomes.

9. Ask students a lot of questions to help them **refine their thinking** and guide their research.

10 **Support technology** (PowerPoint, Website, Hyperstudio) and art design product creation.

11. Empower students to **coach and train one another** within their teams.

12. Provide a forum for **student presentations** which includes students, teachers, parents, and community members.

13. Provide **vehicles for student participation** in action projects which connect their learning to specific action.

14. **Incorporate ongoing, meaningful peer and teacher assessment.**

15 **Reflect on what worked and what didn't, and try it again.**

Criteria for Problem Question Selection
1. Is it personally relevant and socially significant? Is the student truly interested in the question?
2. Is it researchable?
3. Is it big enough and small enough?

Backwards Design Template

What overarching understandings are desired?	What are the overarching "essential" questions?

⬆ ⬇	⬆ ⬇
What will students understand as a result of this unit?	What "essential" and "unit" questions will focus this unit?

Determine Acceptable Evidence

What evidence will show that students understand...

Performance Tasks, Projects

Quizzes, Tasks, Academic Prompts

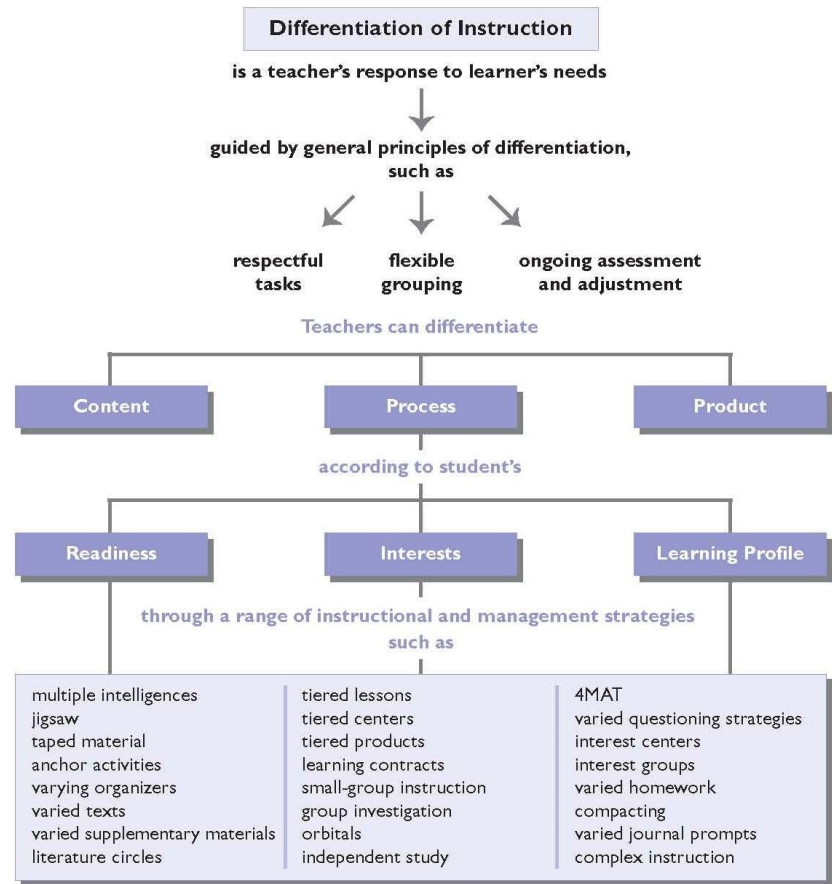| Other Evidence (e.g. observations, work samples, dialogues)	Student Self-Assessment

Plan Learning Experience and Instruction

Given the targeted understandings, other unit goals, and the assessment evidence identified, what knowledge and skills are needed?	
Students will need to know…	Students will need to be able to…
What teachings and learning experiences will equip students to demonstrate the targeted understandings?	

Source: http://digitalliteracy.mwg.org/curriculum/template.html, who credited Grant Wiggins and Jay McTighe, authors of *Understanding by Design*

Differentiation of Instruction

Figure 2. A Concept Map for Differentiating Instruction

Differentiation of Instruction

is a teacher's response to learner's needs

↓

guided by general principles of differentiation, such as

↙ ↓ ↘

respectful tasks | flexible grouping | ongoing assessment and adjustment

Teachers can differentiate

| Content | Process | Product |

according to student's

| Readiness | Interests | Learning Profile |

through a range of instructional and management strategies such as

multiple intelligences	tiered lessons	4MAT
jigsaw	tiered centers	varied questioning strategies
taped material	tiered products	interest centers
anchor activities	learning contracts	interest groups
varying organizers	small-group instruction	varied homework
varied texts	group investigation	compacting
varied supplementary materials	orbitals	varied journal prompts
literature circles	independent study	complex instruction

Reprinted by permission from *The Differentiated Classroom: Responding to the Needs of All Learners*, by C.A. Tomlinson (Alexandria, VA: ASCD, 1999). The Association for Supervision and Curriculum Development is a worldwide community of educators advocating sound policies and sharing best practices to achieve the success of each learner. To learn more, visit ASCD at www.ascd.org.

SOAPSTone Worksheet

S	**What is the subject of the piece?** What are the general topics/and/or/ideas contained in the text?	
O	**What is the occasion?** What are the time, place, and setting of the piece?	
A	**Who is the audience?** To whom is the piece directed?	
P	**What is the purpose?** What is the purpose or reason this piece was written?	
S	**Who is the speaker?** Who is the voice that tells the story/narrates the piece?	
T	**What is the tone of the piece?** What is the attitude or emotional characteristics present in the piece?	

SOAPSTone Worksheet, example

		TITLE: AUTHOR:
S	**What is the <u>subject</u> of the piece?** What are the general topics/and/or/ideas contained in the text?	Lincoln is taking office again and remarks about the Civil War's cause, only mentions progress briefly, and gives a short speech. Lincoln mentions that no one expected the war to last as long as it has, nor for it to be as bad as it is. He discusses how God is being "invoked" by both sides. Then, he mentions that God may have his own purposes in the war's length.
O	**What is the <u>occasion</u>?** What are the time, place, and setting of the piece?	Lincoln's Second Inaugural Address; Delivered March 4, 1865, in Washington D.C.; Most presidential addresses are given at the beginning of the new year but his was in March. (There is a photograph of this particular day; it includes the President at the podium holding papers. Many sources also cite the fact that John Wilkes Booth can be identified in the crowd.) It takes place on the steps of the capitol building.
A	**Who is the <u>audience</u>?** To whom is the piece directed?	There was probably a large crowd of people in D.C. listening to the speech, but it will be released in print immediately and will be available to everyone, North and South. Lincoln would have known how many people would be reading the speech.
P	**What is the <u>purpose</u>?** What is the purpose or reason this piece was written?	It is traditional for the new president to give an inaugural speech. Lincoln's purpose is to prepare his audience for what is to come in the war (war's end) and imply that his direction afterward will be to "bind up the nation's wounds" and care for EVERYONE hurt by the war - soldier, families, and children.
S	**Who is the <u>speaker</u>?** Who is the voice that tells the story/narrates the piece?	Lincoln gives the speech but he only says "I" once and "myself" once. He uses more non-descript terms like "all" but doesn't exactly say who that is. He uses "us" and "we" at the end, and finishes by calling for a "just and lasting peace among ourselves and with all nations." I think he is trying to speak for everyone in his audience by doing it this way, that way more people can agree with his course of action.
T	**What is the <u>tone</u> of the piece?** What is the attitude or emotional characteristics present in the piece?	Lincoln's speech feels very sober and somber, especially when he talks about how God might want the war to continue 'until every drop of blood drawn with the lash shall be paid by another drawn with the sword" and then goes on to declare that it might be a "righteous" judgment.

Example provided by Julie Barlow

SOAPSTONES

Subject**: The general topic, content, and ideas in the text. This can be stated in a few words or a phrase.**

Occasion: **Where and when did the story take place? In what context?** What is the rhetorical occasion of the text? Is it a memory, a description, an observation, a valedictory, an argument, a diatribe, an elegy, a declaration, a critique, etc.? Note the larger occasion, that is, the *broad* issue which is the center of ideas and emotions. Also note the immediate occasion, that is, the issue that catches the writer's attention and triggers a response.

Audience: **Toward whom is the text directed?** Does the author identify an audience? Is it one individual, a group, many groups? What assumptions can you make about the intended audience? Are the speaker's words trying to shape an audience (e.g., appeal to people as tender parents or fellow dwellers of the planet)?

Purpose: **What is the speaker's reason for writing the text?** Considering the purpose is important so that the reader can examine the writer's argument and logic. In what ways does the author convey the message of the purpose? What is the message? How does the speaker try to spark a reaction in the audience? How is the text supposed to make the audience feel? What is its intended effect?

Speaker: (**The voice telling the story**). Is someone identified as the speaker? What assumptions can you make about the speaker? (e.g., age, gender, class, emotional state, etc.) The author and the speaker are not necessarily the same. The author may tell the story from many different points of view. So who is telling the story? How do you know this? How does the writer present his/her narration? Assess the character of the speaker. These are crucial considerations. Are the author and speaker a different gender? Do not be confused by the gender of the author and assume the speaker must be the same. Let the facts lead you to the speaker. What does the speaker believe? Do not assume that the author believes what the speaker believes. If the text is non-fiction, do not simply identify the speaker/author by name. Include important facts about the speaker that will help the reader (the audience) make judgments about the speaker's position (the speaker's point of view). Remember that we are composed of many personalities and characteristics. Is the speaker trying to come across as an authoritative figure, approachable friend, tough coach? Is the politician reminding us that she's a mother and a believer in God? How has the speaker chosen to shape herself or himself in this text?
Stylistic and Linguistic Elements: syntax, language, literary devices, imagery, diction, detail.

Tone: **What is the author's attitude toward the subject?** What emotional sense do you take from the piece? The *spoken word* can convey the speaker's attitude and help impart meaning through tone of voice. However, with the *written word*, tone extends meaning past the literal. How does the diction (choice of words) point to the tone? How does syntax (sentence construction) point to tone? Finally, how does imagery (vivid descriptions that appeal to the senses) point to tone?

Organization: How is the text organized? How does the writer arrange his/her content? How does he/she choose to begin and end? What does he/she choose to repeat?

Narrative Style: How does the writer tell the "story"? What does the writer reveal? What does he/she conceal? What does (s)he invert/subvert? Is the writing "dramatic," almost play-like in its use of dialogue or theatrical conventions ? How does the writer treat time? (*Note*: This item can be addressed even within non-fiction. Also, note that there is some overlap with this term and with organization and scope.)

Evidence: What kind of diction dominates the text? What is the source of the images (e.g, nature, weapons, law, science, theology, love, architecture, etc.). What do sound devices contribute to the work? (In other words, what evidence can *you* find within this text to back up your sense of tone, speaker, organization, etc.)

Scope: What has the author chosen to include? What has he/she ignored? How would the effect have been different if the author had included some of the information he/she left out? Is there a time period, people, idea, or emotion that is most emphasized, and how might that reveal the author's purpose or appeals to his/her audience?

Cornell Notes

Exposition of *The Great Gatsby*

Main Points (For exposition, remember to include characters, setting, and time period)	Details Give as much info as you can. Include page numbers where appropriate so you can find them later)
-Setting	East and West Egg (pg 11) Long Island New York City
-Time Period	1922 (pg 13) Told in the past tense
Characters: Nick Carraway	Narrator of the story (told in first-person) From the Midwest Moves to New York to be a bondsman Fought in the "great war"
Daisy Buchanan	Nick Carraway's cousin Tom's Wife Very rich Airheaded Beautiful
Tom Buchanan	Daisy's husband (pg 14) Tall, strong Very wealthy Rude to his wife
Jordan Baker	Daisy's friend Snobby Balancing something on her chin (pge 16)

Summary (review what you have read and make a prediction/ list what you want to know more about)
So far, this story seems to be about people who live on an island in New York. Tom and Daisy seem to be rich snobs who don't really like each other. Nick I guess is Daisy's cousin and Jordan is her friend. Tom reminds me of Gaston from *Beauty and the Beast* and Daisy reminds me of Paris Hilton. I want to know more about what is going to happen with the mistress that Tom supposedly has.

Example provided by Mandy Webb

Abraham Lincoln's Second Inaugural Address

DELIVERED AT WASHINGTON, D. C. MARCH 4, 1865

Pages: 1 Words: 699 Paragraphs: 5

(*For comparison, Lincoln's First inaugural Address: Pages: 5 Words: 3628 Paragraphs: 36)

Fellow-countrymen: At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. Then a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it—all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union, and divide effects, by negotiation. Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish. And the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the Southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the government claimed no right to do more than to restrict the territorial enlargement of it.

Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes his aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered—that of neither has been answered fully.

The Almighty has his own purposes. "Woe unto the world because of offenses! for it must needs be that offenses come; but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war, as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God

always ascribe to him? Fondly do we hope—fervently do we pray—that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

Lincoln's 2nd Inaugural Address

Survey: *Record important titles and subtitles from work.*

This is Lincoln's 2ⁿᵈ Inaugural Address, because he was elected president two times – once before the Civil War and near the end of the Civil War. Below the title are some facts about the length and size of this speech compared to Lincoln's First Inaugural speech as well as his remarks at Gettysburg.

Question: *Write "Who, What, When, Where, and Why" questions from main topics.*

Who is Lincoln addressing? **What** is his reason for mentioning that there is no reason for an "extended address"? **When** was the end of the Civil War? **Where** are there other audiences other than the people listening to him in D.C.? **Why** doesn't Lincoln really say very many things about the South and the cause of the war?

Read: *Write answers to questions from above.*

Lincoln is addressing a large crowd in D.C. probably, but a President's speech would have been covered by newspapers at the time and will be published all over the country for people to read. His words will even be read in the South. Lincoln states that "public declarations have been constantly called forth" during the war and there's no need to give a long speech about events in the war that everyone already knows. I think the war ends not long after this speech and before Lincoln's assassination, so maybe 1865 like the date of the speech. People everywhere would probably read Lincoln's speech, North and South. If "progress" in the war is "satisfactory" and "encouraging," the North must be close to winning. The South might be wondering how they will be treated after the war and might be curious if Lincoln will mention that. Lincoln doesn't say a lot about the South, except that they made the war happen and that both sides are paying for a price in blood. He doesn't talk about punishing them or anything.

Recite: *Record key facts and phrases as needed for each question.*

Who is Lincoln addressing? "Fellow-countrymen" but that could be both North and South since Lincoln wanted to preserve the Union.   **What** is his reason for mentioning that there is no reason for an "extended address"? Lincoln believes

that "four years" of public speeches on everything about the progress of the war is enough, and doesn't want to "[call] forth… every point and phase" in this speech. **When** was the end of the Civil War? At the end of the first paragraph Lincoln talks about how "the progress of their arms" meaning the war, will determine the ending to the war. But he implies that it is won by saying it is "reasonably satisfactory and encouraging to all" and goes on to mention "high hopes" but makes no actual "prediction" in the speech. **Where** are there other audiences other than the people listening to him in D.C.? The whole country really would be listening to him/reading his words, not like now when many people change the channel to get away from the presidents' speeches. **Why** doesn't Lincoln really say very many things about the South and the cause of the war? Paragraph 3 talks about the "peculiar and powerful interest" slavery played in the war; but paragraph 2 also talks about how the government tried to save the Union, while "insurgents" tried to destroy the Union. It isn't a full accusation, but he does say that one "[made] war" while the other "[accepted] war" so I guess that is a little like placing blame on the South, but it's not very strongly worded.

Review: *Create a summary paragraph for each question.*

_____

_____

_____

_____

_____

Example provided by Julie Barlow

Common Core Academy 2011

Survey: *Record important titles and subtitles from work.*

_____

_____

_____

_____

Question: *Write "Who, What, When, Where, and Why" questions from main topics.*

_____

_____

_____

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Read: *Write answers to questions from above.*

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Recite: *Record key facts and phrases as needed for each question.*

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Review: *Create a summary paragraph for each question.*

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Toulmin's Analysis

Stephen Toulmin, a modern rhetorician, believed that few arguments actually follow classical models of logic like the syllogism, so he developed a model for analyzing the kind of argument you read and hear every day--in newspapers and on television, at work, in classrooms, and in conversation. Toulmin's model focuses on identifying the basic parts of an argument. As a researcher and writer, you can use Toulmin's model two ways:

- to identify and analyze your sources by identifying the basic elements of the arguments being made, and

- to test and critique your own argument.

Toulmin identifies the three essential parts of any argument as the **claim**, the **data** or evidence which is offered to support the claim, and the **warrant**.

The **warrant** is the assumption on which the claim and the evidence depend. Another way of saying this would be that the warrant explains why the data supports the claim. For example, suppose you see one of those commercials for a product that promises to give you whiter teeth. Here are the basic parts of the argument behind the commercial:

Claim You should buy our tooth-whitening product.

Data Studies show that teeth are 50% whiter after using the product for a specified time.

Warrant People want whiter teeth.

Notice that those commercials don't usually bother trying to convince you that you want whiter teeth; instead, they **assume** that you have bought into the value our culture places on whiter teeth. When an assumption--a **warrant** in Toulmin's terms--is unstated, it's called an **implicit warrant**. Sometimes, however, the warrant may need to be stated because it is a powerful part of the argument. When the warrant is stated, it's called an **explicit warrant**.
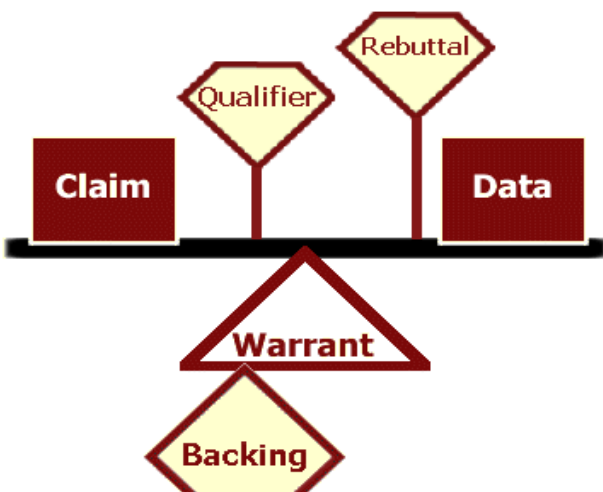
Toulmin says that the weakest part of any argument is its weakest warrant. Remember that the warrant is the link between the data

and the claim. If the warrant isn't valid, the argument collapses.

Now that you're familiar with the three main parts of an argument, let's look at three other elements Toulmin identified.

Qualifier	A qualifier is a statement about how strong the claim is. For example, if you are claiming that stains on teeth are caused by drinking coffee, you might need to acknowledge that there may be other causes as well. Your qualified claim would be that drinking coffee is the **most significant cause (although perhaps not the only cause) of stained teeth.**
Rebuttal	A rebuttal is an exception to your claim. For example, you might have to acknowledge that a certain kind of coffee does not stain teeth. Your claim, however, would be that coffee is the major cause of stained teeth **except for those coffee drinkers who drink the special non-teeth staining coffee**.
Backing	Sometimes the warrant is an important part of the argument. Additionally, sometimes the warrant is not broadly understood or broadly accepted. In this case, a speaker or writer may have to defend the warrant. In our example, the warrant would need to be backed by reasons such as the argument that whiter teeth will help you get more dates or that whiter teeth will make you look better in yearbook photos. Reasons that support the warrant are called **backing**.

So--how do you make this model work for you?

[Obtained 7 Apr. 2007 from Mr. D. Fare, an AP Language teacher for Hackensack Schools, http://hackensack.nj.k12us.com/d.fare/AP%20LANGUAGE%20AND%20COMPOSITION]

Claims

Definition: A claim states your position on the issue you have chosen to write about.
- A good claim is not obvious. Why bother proving a point nobody could disagree with?
- A good claim is engaging. Consider your audience's attention span and make interesting claims which point out new ideas: teach the reader something new.
- A good claim is not overly vague. Attacking enormous issues whole leads only to generalizations and vague assertions; refrain from making a book-size claim.
- A good claim is logical; it emerges from a reasonable consideration of evidence. (Note: this does not mean that evidence has only one logical interpretation. Reasonable people often disagree.)
- A good claim is debatable. Claims that are purely factual and claims that are only opinion fail this requirement.
- A good claim is typically hypotactic (i.e., it uses subordinate clauses). Simple sentences rarely comprehend enough complexity to do justice to a well-conceived opinion.

Exercise: Which of the following sentences make(s) a good claim?
1. Teachers are posed with many problems today.
2. Polls show that today more minorities own businesses than ever before.
3. We must strive with every ounce of our national vigor to ensure that America has a bright future and that truth and justice will abide with us forever.
4. Ophelia is my favorite character in Hamlet because she is the most interesting.
5. If we can put humans on the moon, we can find a cure for the common cold.
6. Though they seem mere entertainment, Hollywood movies are actually responsible for reinforcing cultural stereotypes in America.

Data

Definition: the evidence which you cite to support your claim. Like a lawyer presenting evidence to a jury, you must support your claim with facts; an unsupported claim is merely an assertion.

Data can include:

- Facts or statistics: objectively determined data about your topic. (Note: just what constitutes "objective" may be open to debate.)
- Expert opinion: the media and our essays are full of learned opinions which you should cite frequently, both to support your argument and to disagree with. Authors must be quoted and properly cited in your paper.
- Personal anecdotes: the most difficult kind of data to use well, for doing so requires a persuasive argument that your own experience is objectively grasped and generalizable. Personal experience can, however, help bring an argument to life.

Warrant

Definition: the warrant interprets the data and shows how it supports your claim. The warrant, in other

words, explains why the data proves the claim. In trials, lawyers for opposing sides often agree on the data but hotly dispute the warrants. (And a defense attorney's failure to offer strong warrants may result in a warrant for the defendant's arrest.) A philosopher would say that the warrant helps to answer the question, "What else must be true for this proposition to hold?"

- A good warrant will be a reasonable interpretation of facts.
- A good warrant will not make illogical interpretive leaps.
- A good warrant will not assume more than the evidence supports.
- A good warrant may consider and respond to possible counter-arguments.

Exercise: Find warrants which will interpret the data to support the claim in the following passages:

1. **Claim**: President Clinton should be applauded for his policies on minority owned businesses.
   Data: The NYT reports that more minorities own businesses today than ever before.
   Warrant:
2. **Claim**: Any American can grow up to be president.
   Data: Bill Clinton came from a poor town in a poor state to be president.
   Warrant:
3. **Claim**: The school system itself promotes racial tension in its effort to provide America's children with a good education.
   Data: There's a lot of racial tension in many schools these days.
   Warrant:

Now, go back and attack the warrant you have just formulated. How might the data be interpreted in ways that do not support the claims?

1. **Counter-warrant**:

2. **Counter-warrant**:

3. **Counter-warrant**:

Source: http://www.vanderbilt.edu/AnS/english/mwollaeger/cdw.htm

_____

Another good source for an overview on argument is
http://www.trinitysem.edu/Student/LessonInstruction/ThinkLogically.html

Classical and Rogerian Arguments

	Classical		Rogerian
Introduction (Exordium)	Capture the audience's attention. Introduce the issue and create exigence for your claim. Why is this an issue? Why do we need to pay attention?	**Introduction**	State the problem you hope to resolve. By presenting your issue as a problem you raise the possibility of positive change. Often opponents will want to solve the same problem.
Statement of Background (Narratio)	Supply the context needed to understand the case you present. What circumstances, occurrences, or conditions do we need to be made aware of?	**Summary of Opposing Views**	As accurately and neutrally as possible, state the views of the people with whom you disagree. By doing this you show that you are capable of listening without judging and have given a fair hearing to people who think differently from you.
Proposition (Partitio)	State your position (claim/thesis), based on the information you have presented, and outline the major points that will follow. The *partitio* divides the background information from the reasoning.	**Statement of Understand- ing**	Also called the statement of validity. Show that you understand that there are situations in which these views are valid. Which parts of the opposing argument s do you concede? Under which conditions might you share these views?
Proof (Confirmatio)	Present your reasons, subclaims, and evidence. Establish inferences between claim and support. Provide additional evidence for subclaims and evidence, where necessary. Explain and justify assumptions.	**Statement of Your Position**	Now that readers have seen that you've given full consideration to views other than your own, they should be prepared to listen fairly to your views. State your position.
Refutation (Refutatio)	Anticipate and refute opposing arguments. In this section you demonstrate that you have already considered the issue thoroughly and have reached the only reasonable conclusion.	**Statement of Contexts**	Describe situations in which you hope your views will be honored. By showing that your position has merit in specific contexts, you recognize that people won't agree with you all of the time. However, opponents are allowed to agree in part and share common ground.
Conclusion (Peroratio)	Summarize the most important points. Make a final appeal to values, motivations, and feelings that are likely to encourage the audience to identify with your argument	**Statement of Benefits**	Appeal to the self-interest of your opponents by showing how they would benefit from accepting your position; this concludes your essay on a hopeful, positive note.

WRITING ABOUT ARGUMENT: A Training Template

From Gerald Graff, *Clueless in Academe* (New Haven: Yale UP, 2003), pp. 169-70

This template is a simple and accessible way for students to begin understanding an argument as well as how to write an argument of their own while taking a written text, including specific examples, into account.

1.   ANALYZING A WRITTEN ARGUMENT

The general argument/point made by _____ (author's full name) in his/her work

_____ (title) is that _____

_____.

More specifically, _____(author's last name only) argues/suggests that _____

_____. She/He writes, "_____

_____." In this passage, _____(author's last name only) is

suggesting that _____. In conclusion, it is

_____(author's last name only) belief that

_____.

2.   PLANNING YOUR OWN ARGUMENT

In my view, _____(author's last name only) is wrong/right because _____

_____. For

example, _____.

Although _____(author's last name only) might object that _____, I maintain that

_____.

Therefore, I conclude that _____

_____.

A Common Core Top Ten: 6-12 ELA Secondary Template

INQUIRY-BASED QUESTIONS for Designing differentiated instruction for English proficiency levels, gifted and special needs students in every classroom.	TEACHER REFLECTION: Annotations and alternative resources
1. What will students be able to know and do after this instruction? (Student performance/student learning outcome aligned to which standards in the Common Core)	
2. What is the concept or essential question that introduces the lesson or instructional unit?	
3. What rubric or assessment is developed so that students know what quality of work is expected?	
4. How does this lesson or unit build on prior knowledge, experience, and skills of the students?	
5. How does the lesson support students in using a wide range of resources, including digital and multi-media, to produce quality work based on credible sources?	
6. What kind of publishable writing is supported by this lesson: **a) argumentation:** *Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence (CCRS).* **b) explanatory:** *Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.* **c) narrative:** *Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.*	
7. What multiple texts (both narrative and informational) will support a wide-range of students to demonstrate their understanding of the concept in a student performance (such as written work or presentation)?	
8. What are the instructional strategies that will support students in developing the skills of listening, speaking, and collaborating with other students to produce quality work?	
9. How will students assess their own work and get feedback from others to make their work better?	
10. When and in what structure (example: PLC, grade level team, department mtg.) will you examine the student work from this lesson/unit and discuss with colleagues ideas for adjusted instruction?	

New Literacies

Possible Definition:

- "The many different kinds of literacies needed to access, interpret, criticize . . . in a changing world."
- New literacies include social practices that continuously evolve due to technological advances.
- "Literacy *is* understanding"—whether that be a movie, video game, painting, etc. Think about golfers "reading" a course; others reading photos, ads, music, a baby's expression, dance, etc.
- R. Hobbes defines "media literacy" as "the ability to access, analyze, evaluate, and communicate messages in a wide variety of forms."

Characteristics of:

- New visions, new potentials—opportunity to be creative and re-imagine how we teach
- Deictic, meaning they are rapidly changing and technologies are defined differently.
- Multiple, multimodal, and multifaceted
- Composed of *Technical Stuff* (digitality) and *Ethos Stuff* (the mindset informing a literary practice). Students will often rule with technical stuff, but we need to help them with the ethos stuff. (And we need to remember that some students also need help with the technical, such as attaching an email file or tracking changes in a word document.)

Ways to improve/Checklist to incorporate "new literacies":

- ✓ Students have a choice on things. Class is balanced between mandatory and choice.
- ✓ Class—and student—work often revolves around projects.
- ✓ My students are asked to use different media/modalities (like art, drama, audio, etc.).
- ✓ I demonstrate uses of different media when working through a problem in front of students.
- ✓ I talk to my students about different forms of expressions that are available for them to use.
- ✓ In my classroom, I'm a co-learner and co-teacher with my students.
- ✓ My students work on projects that require collaboration with other students.
- ✓ My assignments helps students to consider the culture and politics that create and impact media; the biases and audiences inherent in messages, the power and limitations of genres, etc.

What is critical literacy?

"A strategy of liberation [that] teaches people to read not the only the word but also the world" (Freire, 1970).

Source: Shauna McPherson's notes from 2011 Reading Endorsement courses (esp. a guest lecture by Dr. Jennifer Wimmer, as well as class lectures from Dr. Roni Jo Draper & Dr. Tim Morrison).

Teaching with New Literacies/Media
(Info. by Shauna McPherson; most taken from Reading Endorsement courses taught by Dr. Tim Morrison and Dr. Roni Jo Draper)

Taking a lecture from an overhead to a Powerpoint is a decent change, but try to re-think things. Because basically, that's the same lecture. That's mindset #1. Mindset #2 is starting back to Square 1. It maybe is teaching it/or having kids learn it in a different way.

Some examples (provided by Dr. Tim Morrison, BYU professor) could be things like re-writing *Romeo & Juliet* in regular English or even creating a texted dialogue. Or, creating a soundtrack or an iPod list for that particular character, with justification. Think about including daily work in other modalities. Think of what can most help students get it—for example, a science teacher showing video clips/pictures to show the results of the atomic bomb and interviews with survivors might help more than textbook readings. Or show two viewpoints/films and have kids start asking about which is true or how they differ and how to evaluate the texts. Maybe have them take photos of what they think it means to be an American and then have them justify it or write a report.

One example of a teacher who changed from traditional teaching to new media/inquiry-based teaching: One middle-school teacher said she recently changed a unit to reflect more media choices and more student investigations and was pleased with the results. She had previously taught Civil Rights primarily through a novel (*The Watsons Go to Birmingham*). She decided, instead, to let the students read a related book of their choosing, including non-fiction; graphic novels (such as *Maus*, a critically acclaimed book about the Holocaust); and novels. Students conferenced with her about their book and also included it as a portion of their Civil Rights project. They researched Civil Rights and prepared a culminating project, such as a blog, Prezi, website, PowerPoint, tri-fold poster, or traditional paper. She said: "There was a lot more chance for them to experience success with this unit while, in my earlier unit, there was a lot more chance for them to experience failure if they didn't engage with the novel." In class, she showed some related documentaries (The Children's March, Native Americans/pilgrams, women's rights, people in Denmark saving Jews' lives) and articles. She didn't teach the technology; she said they had the choice but needed to learn on own. They used blogger and other website templates, prezi.com, movie makers for Macs and PCs, PP, youtube, etc. She focused on audience and ethos, telling the students to be as smart "on paper" as they were in true life. She said many would see their work. She taught mini-lessons on 6 traits and grammar in the lab as needed. By focusing on audience, they cared and accessed what they had learned before. She also wanted to teach them informational text but instead of focusing on it as a topic, she required aspects (like Table of Contents, headings and subheadings, bolded words, pictures, captions, one graph or chart or timeline) and then had an excuse to teach it to her students since they now cared. She talked about research validity, quality of sources, double-checking sources, etc. The results were impressive. One student took her final blog project and had it bound in a professional book. She "turned on" as a writer, and her writing has been quality since. Another student's mother said she had never seen him work so hard or care so much about an assignment.

Further Resources: Loo, Knoble, and Lankshear are some of the big names in this field. *New Literacies in Action* by William Kist is another recommendation (reader-friendly and accessible); Renee Hobbes is another expert in this field.

Note: The following is an example of a media evaluation project, one of several choices for Shauna McPherson's Mythology students to interact/discover more about our concept of heroes. This assignment is adapted from one I received from Scoresby & Price, professors at BYU.

Media Evaluation of Modern Heroes

Choose a consistent medium by which you will evaluate modern heroes (such as a particular newspaper, a magazine or set of magazines, a TV show, etc. Do **not** use a movie for this project). You may use this checklist or design another checklist ahead of time to check for heroic or un-heroic behaviors, or you may simply analyze the text and then come up with info./tallies. **Also affirm (by writing statement and signing name at the bottom of your paper) that you watched or read all the material that you proposed doing (or not).**

For example, I might have a checklist, such as the following:

	Character/Hero A	Character/Hero B	Character/Hero C
Heroic Traits			
Helping Another			
Being Selfless			
Being Courageous			
Achieving			
Showing Integrity			
Showing Maturity			
Being an Example			
Being Kind			
Standing up to abuse of power			
Un-heroic Traits			
Lying			
Disobeying Authority			
Stealing			
Immoral Acts (such as adultery)			
Showing Pride			
Hurting Another			
Being Selfish			
Being Cowardly			
Messing up/Letting team down			
Cheating			
Being Offensive/ Inconsiderate			

With your analysis (based on checklist or other info.), examine what our definition of heroes is in society today. Does our standard deviate with circumstances? Do we expect perfection? Has the anti-hero become supreme? **Examine enough material with enough randomness to be semi-scientific** (for example, at least 3 episodes of a particular TV show, or all non-reality shows on at 7 PM on Tuesdays, or all front-page news items for one week in one newspaper). Write a paper based on your findings, analysis, and conclusions. Try and include any personal epiphanies, such as how this relates to you. Your write-up should be 2.5 – 3.5 pages.

Note 1: If you are writing about something with which you are already familiar (such as a book you read last year or a season of a TV show that you've seen), you **must still review it**—by re-reading or re-watching a semi-good portion.

Note 2: You need to show & explain the amount/scientific method used—as in what you watched and how you selected it. You also need to show how you evaluated the material—such as including your checklist.

Note 3: The paper should **not** be mostly a summary of the plot, or what the protagonist did. It should show/explain the accounting of such and perhaps explain a brief plot if necessary, **but the major portion of the writing should show analysis and synthesis** of the material. (For example, don't walk me through the plot of "24" or "Avatar" and describe each heroic or unheroic act in the order they occurred. Instead, you should have looked over that material yourself before writing the paper. In the paper, you would summarize your findings and add additional insights/analysis/comparisons.)

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The English 11 Satire

(+20) Film Project

(from Joey Carpenter, Lone Peak High School, with a few adaptations by Shauna McPherson; project used after *Huck Finn*)

"There's not necessarily a contradiction certainly between satire and being serious. To me they've always been part and parcel of the same thing. What a satirist does is looks at a situation, finds the inconsistencies, hypocrisies, absurdities, and cuts through all the baloney and gets to the truth. That's pretty good training, I think, for the United States Senate." —Al Franken

You've waited for it, you need it, it's here. In this project, you'll demonstrate your understanding of twenty, count 'em, twenty literary terms that relate to *Huck Finn* and other literature. Here they are, in handy table format:

1. Satire	2. Theme	3. Protagonist	4. Antagonist	5. Plot
6. Conflict	7. Setting	8. Mood	9. Narrator	10. Tone
11. Point of View	12. Imagery	13. Foil	14. Symbol	15. Dialect
16. Hyperbole	17. Onomatopoeia	18. Connotation (& Denotation)	19. Allusion	20. Euphemism
21. Awareness of audience				

While your film is primarily supposed to be a satire, you still need to incorporate ALL of the above terms into the film. How do you do that? It's up to you—just make sure you've got everything in there, as each inclusion is worth points

(the Math: Satire = 15; rest = 5 each; 115 pts. total). We'll talk in class about how to include some of the potentially trickier terms, though, so no worries. A few guidelines:

- Some people prefer to work in a group; some prefer flying on their own. Just know that you can recruit whoever you want to help you, and your film cast and crew can be as big or as small as you think you need, but you can include no more than five people from my English 11 classes in a given group (more than that, and it gets tough to keep track).
- Everyone who wants a grade on this project needs to turn in 1) a typed project paper describing *in their own words* how each of the above terms was used in the film and 2) a typed reflection describing the process, their involvement, the group's involvement, the +/- of their project, etc.
- The film should be no shorter than a minute, and no longer than five minutes.
- Your film cannot have any content that isn't school acceptable. Don't try to be edgy with this rule and claim ignorance ("But Carpenter! We're only 13!") If that means that you have to be more creative to avoid appealing to the lowest common denominator, then stretch yourself a little. Otherwise, major dockage.
- I really don't want a bunch of mini-remakes of the MTV über-hit "Jackass." That means   do nothing that infringes upon the rights of others or yourself, to wit, no filming of anyone without their knowledge, no practical jokes, and no actual injuries to anyone   (no matter how willing they are.)

<p align="center">The Film Festival begins in approx. 2 weeks!</p>

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Jeffrey Wilhelm, Peggy Jo Wilhelm, & Erika Boas provide an example rubric for a Culminating Media Project, specifically a student radio show, with music, narration and media spots (i.e., commercials, news) representing a particular year in history. It is from *Inquiring Minds Learn to Read and Write* (2009). The rubric follows:

Example: Culminating Media Project

CATEGORY/ CRITERIA	PROFESSIONAL	AMATEUR	RE-AUDITION	WHAT WAS I THINKING?
CONTENT: » Selected songs from chosen year » Main song writers » Historical events of the year » Political events » Key social events	» Content was outstanding. » Content was applicable and accurate to year of focus. » The radio play included at least three main song writers. » Included clear explanation of how and why the songs were important. » Clear connection to how the music reflected the historical, political, and key social events of the time.	» Content was very good. » Content was mostly applicable to the year of focus. » The radio play included at least two main song writers. » Included some explanation of why the songs were important. » Included some connection between the music and the historical, political, and social events of the time.	» Content was good but needed to be more specific as to how it linked to the year of focus. » The radio play included at least one main song writer. » Only barely touched upon why the songs were important. » A brief connection between the music and the historical, political, and social events of the time was included.	» Content was not applicable to the year of focus. » The radio play did not include main song writers or how they were influenced by the historical, political, and social events of that chosen year.
PARTS OF A RADIO SHOW: » Narration involving the content criteria » Additional material appropriate to their selected year (in the 60s) e.g., commercials, news spot, sports etc.	» Clear narration of the content criteria. » Lots of appropriate material was selected.	» Good narration of the content criteria. » Appropriate material was selected.	» Some narration included. » Some appropriate material selected.	» Little or no narration included. » Little or no appropriate material selected.
QUALITY OF PRODUCTION: » Transition » Clear diction and clarity of presentation » Thought and presentation » Balance of spoken text and audio » Sound effects used to enhance production	» Excellent transitions used. Smooth and professional. » Very clear diction, a professional sound was achieved. » Highly original and clever. » An excellent balance of spoken text and audio.	» Very good transitions used. » Very good diction used. » Some very good production features used. » A very good balance of spoken text and audio.	» Some good transitions were used. » Good diction but there were some parts that needed polish. » Production was good with some areas for polish. » Audio and spoken text was used with some areas in need of polish.	» The transitions were poor and/or non-existent. » The production was not clear and diction was difficult to decipher. » The production was choppy and/or unoriginal. » Little if no balance used — over dominance of one form.

One idea to help students gain media literacy skills and strategies is by utilizing a checklist. The checklist guides them through the basics of computer literacy (such as attach an attachment, open a file, use the "refresh" option, toggle between windows, etc.). It might be surprising how many students have holes in such "basic" knowledge. Then, as students progress in their writing and research, there are other checklists to help students do the best searches, to evaluate their information, etc. One good one, called "Technology and Comprehension Instruction," is provided by Donald J. Leu et al in "Research on Instruction and Assessment in the New Literacies of Online Reading Comprehension," a chapter in *Comprehension Instruction: Research-Based Best Practices*, edited by Block and Parris (2008). It's also available online through newliteracies.uconn.edu (Google "TICA Basic Skills Checklist"—there's a Phase I that's basic, and a Phase II, which involves higher thinking, such as evaluating bias and researching.).   Another example of a checklist was provided to me by Cathy Keller, media specialist at Timpanogos HS; she adapted the chart from one provided by Westberg, Wojtech, and Norris found at http://www.uen.org/Lessonplan/preview.cgi?LPid=24661. See Keller's version that follows: "Critical Evaluation of an Online Web Site."

Critical Evaluation of an Online Web Site

Authority – Accuracy – Objectivity – Currency - Coverage

Site #1 _____ [ ] Reliable [ ] Questionable [ ] Unreliable.

Site #2 _____ [ ] Reliable [ ] Questionable [ ] Unreliable.

Site #3 _____ [ ] Reliable [ ] Questionable [ ] Unreliable.

When you are done, circle the site that you think would be the most reliable: Site #1   Site #2   Site #3

EVALUATE THIS WEBSITE: As you look at the questions below, put an X in the yes or no column for each.	Yes	No	Yes	No	Yes	No
Does the title of the page tell you what it is about?						
Does it contain accurate and useful information?						
Look at the domain name. Can you tell if it's a company, educational institution, organization, government site, or personal website? Which one is it?						
Does it identify the author of the website? If so, who is it?						
Do they ask for personal information?						
Is there an e-mail link to the author or organization?						
Can you tell which organization is sponsoring the website?						
Does the site includes a current copyright/creation date OR a recent revision date?						
Is there an image map allowing you to navigate to other pages of the website and the home page?						
Are there links to related websites that might be helpful?						
Do the links function?						
Do you feel the organization sponsoring the website might be biased in any way?						
Is there anything on the page or website that indicates a product or service is being sold?						
Is the purpose of the page entertainment, news, reference, business, or personal? (Circle your answer.)						
Do you think the information contained on this website is true and valid?						

In reading and viewing media, it's important for students to be critical thinkers. It's important for them to ask themselves, "What is this text trying to do to me or make me feel?"

The following "4-square," by Freebody and Luke (example questions offered by Dr. Draper) provides categories that we can use to help students be critical readers.

Coding Practices: decoding, knowing conventions (thinking about why something is italicized in a textbook or bolded). Can't be critical of a text if we can't break the code.

Text-meaning practices: comprehension, fitting with what we know, assumptions the author is making, basic inferences.

Pragmatic practices: knowing how a text or genre shapes its composition (i.e., knowing to keep texting code out of formal paper), knowing that bullets and several pages are part of brochure. We don't read a phonebook with a bookmark. Students should think about genres and purposes of texts. *What will others do with it?; what are my options and alternatives? How does knowing who the author or sponsor of the text is shape my interaction with the text? Why did the author create this text? How does that affect the meaning? Why am I reading this text? How does that affect the meaning?*

Critical practices: *What kind of person, with what interests and values, could both write and read this naively and unproblematically? What is this text trying to do to me? In whose interests was it written, published, or posted? Whose voice or story is not here? What's not represented? Whose values are represented in this text? What is the author of this text trying to make me feel?*

Nuclear Power Examples

From an online source:

Since 1945, peaceful uses of nuclear energy have been developed. The energy released by nuclei creates large amounts of heat. This heat can be used to make steam, and the steam can be used to generate electric energy. Engineers have built devices called *nuclear reactors* to produce and control nuclear energy.

Coding—nuclei?
Italicized "nuclear reactors"
Text-meaning—"since 1945" (What does author expect that people know?)
It's a very simplistic explanation of nuclear energy.
Pragmatic—What's the purpose and audience? (It's an online encyclopedia, mostly informational, directed to children.) How would children use? (Likely, they'd copy into book reports.)
Critical—"Since 1945, peaceful uses of nuclear energy have been developed" (slight nod to problematic nature but doesn't address). Sounds very innocent, it's all steam like car or cooking.
It's written by an unnamed party. How does that weigh in? (Perhaps, we automatically trust them and think it's a fact; also, it's hard to criticize them.)

From a 2nd online source:

Two score years ago, the researches [sic] of physical and chemical sciences at the disposal of Capital led to the discovery that the gross substances above and below the soil were not the only substances

exploitable for profits. It appeared that the "liberated" nuclei of certain substances were eminently exploitable by Capital. The destruction of matter at the atomic level, first used as the most hideous weapon hitherto wrought by human beings, became the newest commodity.

Coding— Why is Capital capitalized? Why is "liberated" in quotes?
*Text-meaning—*Two score? (20 years); "not the only substances exploitable" (tone, bias).
Pragmatic— Written by Eco-action. Why posted? (They want to sway public and esp. getting us thinking about the environment.) For whom written? (Probably speaking to those who already believe and "rallying the troops.")
Critical—"most hideous weapon hitherto wrought by human beings" as "newest commodity"—what's point/bias? They're not saying "Since 1945" with a slight allusion and sense that all is right. They definitely want it front and center. "Capital," "exploitable," "liberated," "destruction," "hideous," "commodity"—what do these words add? How does the fact this was written by pro-environment group factor in?

From a 3rd online source:

Our Fermi 2 nuclear power plant plays a critical role in helping meet the energy needs of Southeastern Michigan homes, businesses, schools, and other organizations. The plant produces about 11 percent of the electricity our customers use. It also provides us with an efficient mix of abundant, domestically-available fuels.

*Coding—*Why does "domestically-available" have a hyphen?
Text-meaning—
*Pragmatic—*For what purpose was this text written and posted on the internet? (Positive PR, support, mitigate people's fears)
*Critical—*Why include phrase "domestically-available"? (To remind us that we don't need to be dependent on foreign oil, wars, etc.) What's the overall tone or effect of their words ("helping," "homes," "businesses," "schools," "efficient," "abundant," "domestically available")? (calming, American, hopeful). Could be that the 11% is helping people make crack cocaine or providing energy for a prison, but they choose homes, businesses, and schools, so to be against them is against schools. What perspectives/scope not included? (Waste is not mentioned. The bomb is not mentioned.) How does the fact that this text is sponsored by an energy company establish and/or maintain its authority?

Everything is biased. Even if something is centrist, it is still working from a perspective and choosing a particular set of values. It is still choosing a particular scope and audience.

It's worth helping students see that textbooks are also influenced by politics, cultural shifts, educational policy, audience interests, etc. For example, Texas wants textbooks to not mention "democracy." This is a shift worth talking about with students. One teacher was required to use a history book that he felt was full of misrepresentations. He told the kids "This book is full of lies. Let's find them." One student asked, "Why any time a brown person dies, it's called a 'battle,' and any time a white person dies, it's called a 'massacre?'" Some said, "If this is supposed to be a history of everyone, why are women not really mentioned much? How come it doesn't include history of nursing or education?"   And if the students start to apply and ask questions, we know they are learning. Dr. Draper's son once asked, "How come commercials never show men mopping? I think they should show a teenage boy mopping." It's interesting to think about texts (commercials, textbooks, etc.) appeal to and perhaps who they offend.

Note that it's easier to notice what's absent when you compare several texts. But students need to be taught to think critically—just having access to multiple texts is not enough.

Some things to keep in mind:
- Multiple text use allows for multiple sources . . .
- and multiple perspectives and multiple reading levels.
- Students will have difficulty interpreting multiple texts without knowing the purposes for reading them.
- Students are more likely to think critically about multiple texts if they have some background knowledge.

Consider the following:
- You can teach multiple perspectives without comprising the curriculum.
- You can teach students to critically read information text without huge changes to the teaching you are already doing.
- You can begin teaching critical reading of informational text without knowing completely what you are doing.

Additional media literacy literature/advice (emphasis added):

Jeremy B. Williams & Joanne Jacobs's "Exploring the Use of Blogs as Learning Spaces in the Higher Education Sector" (2004) includes some good info. on why **blogs** can be used well in education. The authors contend that blogs are popular due to their "scope of interactivity" and versatility; they "**engage people in collaborative activity, knowledge sharing, reflection and debate**" (n.p.). A blog also is a "**legitimate warehousing of captured knowledge**," available for "later retrieval." They argue that "the experience of **collective knowledge generation**" is an important aspect of educational environments that needs to be utilized more. Blogs allow for democratic postings that invite students to contribute and weigh in on important issues of the larger body. Blogs empower students and **allow their unique voices to be heard; they also "[encourage] them to be more critically analytical in their thinking**" because **to "develop and sustain a clear and confident voice of one's own, one has to carefully formulate and stand by one's opinion**. Writing a blog assists here because it forces a student to confront their own opinions and contemplate how their views might be interpreted and reflected upon by others" (W&J paraphrasing Mortensen & Walker). There is a **natural tendency for reflection, analysis, and commentary based on this genre.**

In "Beginning to Create the New Literacy Classroom: What Does the New Literacy Look Like?" (May 2000), **William Kist** says today's students "have more ways of learning about the world and more ways of expressing themselves through technology" (711), and that classrooms should utilize technology in student reading and writing (712). New literacy is a classroom that "honors all forms of representation" (711), and students should be able to "read" and "write" in diverse "languages of the mind" (711-12). Kist says some student choice—including **choice of form**—is **needed for engagement** (712; 715). Kist reminds us that to obtain success with student expression, particularly in various forms, they **must be "explicitly declared and modeled by the teacher"** (712); for example, teachers need to model thinking through challenges, such as with "verbal stream of consciousness" (714). The author argues that students interacting with each other and their teacher is key, and that "vital relationships . . . between peers [be] documented" (John-Steiner qtd. in Kist 712). Further, he reminds us that "**all voices in our classrooms need to be allowed to be heard, no matter the medium** being used" (712). Kist also discusses the important of **publishing/exhibiting student expression** (712). Lastly, Kist discusses

"explicit ongoing discussions of symbol usage, past and present" and **how external forces have shaped media and expression (713), and the importance to teach students such cultural and metacognitive deeper thinking as we incorporate media literacy**.

In "Strengthening Media Education in the Twenty-first Century: Opportunities for the State of Pennsylvania" (March/April 2005), **Renee Hobbs**, while focusing on PA schools, still addresses media education's importance and provides some ideas for classroom inclusion. **The dominant idea is the need to not just have students write on the web and read from the web but to critically analyze "media and popular culture," including how messages are designed, their aesthetics, their representation of "various cultural values," and how they "shape attitudes and influence behaviors" (13).** She defines "media literacy" as "the ability to access, analyze, evaluate, and communicate messages in a wide variety of forms" (14). **Media literacy can help students "practice . . . leadership, free and responsible self-expression, conflict resolution, and consensus building"** (16). Hobbs included a table detailing 21st-century learning skills, such as communicating in a variety of forms/contexts; solving problems; developing and communicating new ideas to others and staying open to others' perspectives; students monitoring their own understanding and learning; acting responsibly and being aware of the needs of the larger community" (18).

From "*Writing Next*: Effective Strategies to Improve Writing of Adolescents"

by Steve Graham and Dolores Perin

(a report to Carnegie Corporation of New York)

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The BIG Question: *What does the research indicate concerning specific teaching techniques that will help adolescent students develop necessary writing skills?*

The authors were responding to the following statistics:

- 70% of students in grades 4-12 are considered "low-achieving writers"
- college instructors estimate 50% of high school graduates are not prepared for college-level writing
- 35% of high school graduates in college and 38% of high school graduates in the workforce believe that their writing does meet expectations of quality
- about half of private employers and more than 60% of state government employers state that writing skills impact promotion decisions

Methodology: 142 scientific studies were examined. In each study, an experimental group was compared to a control group. A statistical analysis provided the quantitative measure of effectiveness of existing instructional methods.

FINDINGS: *The following eleven writing interventions were found to have the greatest positive effect on quality student writing (listed greatest to smallest effect).*

Writing Intervention	New Idea
1. Writing Strategies Involves "explicitly teaching adolescents strategies for planning, revising, and/or editing [,which] has a strong impact on the quality of their writing" (15). Uses the Six Stages of Self-Regulated Strategy Development (SRSD) in which students are treated as active collaborators in the learning process: 1. *Develop Background Knowledge*: students taught any necessary background knowledge 2. *Describe It*: the strategy, its purpose, and its benefits are described and discussed 3. *Model It*: teacher models the strategy 4. *Memorize It*: student memorizes the strategy's steps and any mnemonic 5. *Support It*: teachers supports or scaffolds student mastery 6. *Independent Use*: students use the strategy with few or no supports	
2. Summarization "Involves explicitly and systematically teaching students how to summarize texts" (4).	

Writing Intervention	New Idea

3. Collaborative Writing "Involves developing instructional arrangements whereby adolescents work together to plan, draft, revise, and edit their compositions" (16).	
4. Specific Product Goals "Involve assigning students specific, reachable goals for the writing they are to complete" (17). This also includes the assignment's purpose and characteristics of the final product. Assigning goals to parts of the process (i.e. when revising) are better than defining an overall goal for the product.	
5. Word Processing "Uses computers and word processors as instructional supports for writing assignments" (4) and "can be particularly helpful for low-achieving writers" (17).	
6. Sentence Combining "Involves teaching students to construct more complex and sophisticated sentences through exercises in which two or more basic sentences are combined into a single sentence" (18).	
7. Prewriting "Engages students by involving them in activities designed to help them generate or organize ideas for their assignment" (4).	
8. Inquiry Activities Require students to analyze concrete information "to help them develop ideas and content for a particular writing assignment" (4).	
9. Process Writing Approach "Interweaves a number of writing instructional activities" (4) that emphasize writing for real readers, self-reflective writing, personalized instruction, and the cycles of writing.	
10. Study of Models Provides students with "good models for each type of writing that is the focus of instruction" (20).	
11. Writing for Content Learning Involves using writing as a tool for learning the subject matter.	

The Optimal Mix: "In the medical profession, treatment is tailored to individual patient needs; at times, more than one intervention is needed to effectively treat a patient. Similarly, educators need to test mixes of intervention elements to find the ones that work best for students with different needs" (12).

Persuasion/Argument Role Plays

1. You want to have a cell phone. Convince your mother why you should be able to have one. (Someone will be the mother and argue why you shouldn't.)
2. You don't want to wear the standard outfit (tux. or faux gown) for the yearbook photo and you think no seniors should have to. What argument would you offer the principal and what method would you use? How would your argument change if you were addressing the yearbook advisor or yearbook student editor.
3. You want to be able to drive one of the family cars to school. Try and convince your parent.
4. You want one of your favorite teachers or coaches to win "Teacher of the Year" or "Coach of the Year." Make a persuasive speech about why he/she should. Use a real person or compilation of teachers you know. (Don't use me.) Also, your teacher/coach would have to apply for the award as well and then be honored in front of the studentbody. Try and talk him/her into doing it.
5. You want to do cheerleading/gymnastics camp and hopefully make the team. Your mom thinks it's too dangerous and expensive and that it will take you away from your studies if you do make the team. She's also worried about the fact that camp is in a college town in another state. Make your argument.
6. Your friend wants you to let her sister use your gym membership pass to go work out. You don't want to. Argue each of your cases.
7. It is two days before the term ends and one week after all late work was due. Try and convince your teacher to take your late work anyway.
8. You are sick of sitting the bench. Convince your coach that he should play you more.
9. Argue with an administrator concerning the dress policy for dances. (Administrator argues back.)
10. Your dad wants you to stay in a hard AP class your senior year. You want to bail at semester. What's the argument (for each)?
11. Who is a better hero—Jack Sparrow or Will Turner? Make your argument.
12. Convince your friend that he should have a huge party at his house. (He is reluctant for various reasons.)
13. Your dad wants you to go into engineering or law but you want to be a Broadway actor. Try and convince him that he should support you in studying Music, Dance Theater.
14. Your best friend seems interested in your other friend's ex-girlfriend. Convince him that he should either go for—or not go for—her.
15. Your friend tries to convince you that you should be vegetarian. You argue against him/her.
16. While driving on a highway on-ramp, your kids are being noisy and you slam on your brakes. A car rear-ends you. Convince the officer that you should not receive a ticket.
17. Your mom wants you to go pick something up at Kohler's even though you don't have your license or permit. You don't think you should. What's your argument? What's hers?
18. Your mom overhears your coach swear at the team, and she wants to file a complaint against him with the principal. Argue why she shouldn't. (She argues why she should.)
19. You have a business idea that you think is great. You need $5,000 to get started. The bank's loan officer is reluctant to loan you the money. Convince him.
20. You are a teacher who wants to have a banquet/fiesta as part of your curriculum, where students make and bring food from that historical period or foreign country. The school has a policy that no homemade foods can be served at school. Argue for an exception. (Principal argues against.)
21. You want to go to Mexico with a couple of buddies over Spring Break. Your family has a family vacation planned during Spring Break, so you would miss half of it if you went. Try and convince your mother you should go. (Someone will be the mother and argue why you shouldn't.)

Ethos, Pathos & Logos

The goal of argumentative writing is to persuade your audience that your ideas are valid, or more valid than someone else's. The **Greek philosopher Aristotle** divided the means of persuasion, appeals, into three categories--**Ethos, Pathos, Logos.**

The Shorthand Version:

Ethos: the source's credibility, the speaker's/author's authority

Logos: the logic used to support a claim (induction and deduction); can also be the facts and statistics used to help support the argument.

Pathos: the emotional or motivational appeals; vivid language, emotional language and numerous sensory details.

Ethos (Credibility), or **ethical appeal**, means convincing by the character of the author. We tend to believe people whom we respect. One of the central problems of argumentation is to project an impression to the reader that you are someone worth listening to, in other words making yourself as author into an authority on the subject of the paper, as well as someone who is likable and worthy of respect.

We are naturally more likely to be persuaded by a person who, we think, has personal warmth, consideration of others, a good mind and solid learning. Often we know something of the character of speakers and writers ahead of time. They come with a reputation or extrinsic ethos. People whose education, experience, and previous performances qualify them to speak on a certain issue earn the special extrinsic ethos of the authority. But whether or not we know anything about the speaker or writer ahead of time, the actual text we hear or read, the way it is written or spoken and what it says, always conveys and impression of the author's character. This impression created by the text itself is the intrinsic ethos.

Institutions, public roles and publications also project an ethos or credibility. We assume, for example, that The New York Times is a more credible source than the Weekly World News or the National Inquirer. And we usually assume that a person selected for a position of responsibility or honor is more credible than someone without official sanction.

Pathos (Emotional) means persuading by appealing to the reader's emotions. We can look at texts ranging from classic essays to contemporary advertisements to see how pathos, emotional appeals, are used to persuade. Language choice affects the audience's emotional response, and emotional appeal can effectively be used to enhance an argument.

[P]athos (Greek for 'suffering' or 'experience') is often associated with emotional appeal. But a better equivalent might be 'appeal to the audience's sympathies and imagination.' An appeal to pathos causes

an audience not just to respond emotionally but to identify with the writer's point of view--to feel what the writer feels. . . . Perhaps the most common way of conveying a pathetic appeal is through narrative or story, which can turn the abstractions of logic into something palpable and present. The values, beliefs, and understandings of the writer are implicit in the story and conveyed imaginatively to the reader. Pathos thus refers to both the emotional and the imaginative impact of the message on an audience, the power with which the writer's message moves the audience to decision or action.

[Ms. McPherson: If the writer is appealing to our patriotism, our love for children, our fear, our anger, our nostalgia/happiness, these are appeals to emotions. If the writer is trying to get us to relate or laugh, these could likely also be called a use of pathos.]

Logos (Logical) means persuading by the use of reasoning. This . . . [was] Aristotle's favorite. Giving reasons is the heart of argumentation, and cannot be emphasized enough. We'll . . . look at some of the common logical fallacies . . .

Logos (Greek for 'word') refers to the internal consistency of the message--the clarity of the claim, the logic of its reasons, and the effectiveness of its supporting evidence. The impact of logos on an audience is sometimes called the argument's logical appeal.

[Ms. McPherson: While today, many allow statistics and quotes to create logos, Aristotle mainly used logos to refer to solid reasoning. Inductive and deductive reasoning are often seen as the two main types of reasoning.]

Inductive Reasoning: When you reason inductively, you begin with a number of instances (facts or observations) and use them to draw a general conclusion. Whenever you interpret evidence, you reason inductively. The use of probability to form a generalization is called an inductive leap. Inductive arguments, rather than producing certainty, are thus intended to produce probable and believable conclusions. As your evidence mounts, your reader draws the conclusion that you intend. You must make sure that the amount of evidence is sufficient and not based on exceptional or biased sampling.

*Deductive Reasoning***:** When you reason deductively, you begin with generalizations (premises) and apply them to a specific instance to draw a conclusion about that instance. Deductive reasoning often utilizes the syllogism, a line of thought consisting of a major premise, a minor premise and a conclusion; for example, All men are foolish (major premise); Smith is a man (minor premise); therefore, Smith is foolish (conclusion). Of course, your reader must accept the ideas or values that you choose as premises in order to accept the conclusion. Sometimes premises are not stated. A syllogism with an unstated major or minor premise, or even an unstated conclusion, needs to be examined with care because the omitted statement may contain an inaccurate generalization.

Vocabulary

*"Research emphasizes that vocabulary development is a vital part of all content learning, but it is too often ignored. **The link between vocabulary knowledge and comprehension is undeniable**. While wide reading increases a student's vocabulary significantly, teachers must realize that direct and explicit instruction in vocabulary must also occur daily in all classrooms. Students enter school with vastly different levels of word knowledge. **Teachers must build word-rich environments in which to immerse students and teach and model good word learning strategies. Because research shows that having students look up words and write definitions is the least effective way** to increase their vocabulary, this page [the website] features many strategies and methods for teachers to use in classroom instruction."*
http://wvde.state.wv.us/strategybank/vocabulary.html (emphasis added)

Bill Grabe, speaking at BYU, **said if the audience only remembered one thing, they needed to remember that one of the biggest things to help ELL students comprehend is vocabulary development. He says that English is the most opaque/deep language (or, in other words, mongrel language**, with odd spellings and borrowing from a lot of other languages). It makes English tricky.

Dr. Tim Morrison said we teachers only officially teach 300 words a year, but kids are picking up 2-3K a year implicitly. They finish school with around 40,000 words.

Reading experts say that there are 4 (or 3 or 5) levels of word knowledge. It's helpful to teach students these levels, so they can better appreciate the nuances and multiple meanings of words. The levels also suggest that pre- and post-assessments are key. We can help students label where they are on this continuum of learning and then help them improve. For example, we can give them a list that will be important for the unit (like empathy, sympathy, etc.) and they label it. Instruction might say: Put a "1" next to words you've never seen. Put a "2" next to words you've seen, and you think it has something to do with _____. (They write it.). Put a "3" if know it and the word means _____. Put a "4" if know the word and several meanings and write several of them. Do quick pre-assessment to know where students are. At end, can do same assessment and see how they've grown. (Levels provided by C. Blachowicz, 1986, and taught by Dr. Roni Jo Draper, BYU professor and teacher of Reading Endorsement, 2011.)

List-Group-Label. List all the words that you associate with "hate." Now, group those words together (such as emotions, effects of, perhaps opposites). Label those different lists with a word or phrase that describes the group. (List-Group-Label created by H. Taba, 1967, and taught by Dr. Draper, 2011.)

Found use & Verbal use (as used by Shauna McPherson, h.s. teacher): When I have had students look up definitions, I've also had them write down two "found uses," such as in the book or from the internet, helping them to gain context clues. Additionally, for some vocab., students have had to use the words orally and keep track of people's reactions and reflect upon their further insights to the words and their comprehension (or lack thereof). Students seem to gain more understanding of contexts, connotations, and various meanings through this activity. I always allow a decent amount of time in which to use the words (1-2 weeks) and allow students to choose among our words (such as do 5 of 10). [See Sample Lesson #1 for one variation of this "test-driving" of the words.]

The following represents a vocab. lesson, composed of several parts. It was formulated by Shauna McPherson, Lone Peak High School, to be used in a Study Skills class. Many of the activities are drawn from D. Buehl's *Classroom Strategies for Interactive Learning*, 3rd ed. (2009).

Academic Study Skills
Vocabulary, in 5 Steps

Part I: Selection & Self-Assessment
Duedate:

First, read a text or look through a vocabulary list and rate your understanding of your words. Do NOT look up definitions—this is just an opportunity to self-monitor (i.e., Where are you on these words now?). List and rate 15-20 words, finding words that seem interesting, intriguing, or hard. (But it's okay to include seeming simple words, such as *What's "dry" in the sense of "dry humor"?* or *What's "table" as in "tabling the motion'?)* **Note:** You will later have to note the word in context, so if you're finding it in your textbook or book, you might want to note the page now. Use one of the following keys to rate your words:

Numbering (& write definitions/guesses for at least some)

Put a "4" if know the word and several meanings, and write a few of them.
Put a "3" if know it, and write a definition.
Put a "2" next to words you've seen and you think it has something to do with such-and-such.
Put a "1" next to words you've never seen.

KHSN System (& write definitions/guesses for at least some)

K: I know it (in and out, several examples, feel comfortable using it).
H: I have a hunch of what it means, or I feel pretty comfortable with one definition of it.
S: I've seen it, but I don't really know it.
N: I've never seen it.

Part II: Culling, Contexts & Definition
Duedate:

After rating your vocabulary, narrow the list down to 7-10 words. Don't choose any "K"s or "4"s. Try and choose words that seem important to the text or likely to come up in your reading again. With these 7-10 words, write the word down and then the word being used in 2-3 different context sentences (i.e., "**found sentences**"). Write both sentences and provide the source. Note that finding words used on the internet is fine, but you may want to skim a few instead of throwing down the first you find. Also, if found on dictionary.com or other such sites, you might need to complete the sentence if only a phrase/partial sentence is provided.
For example:

Benign
1. F.S. 1: Tumors can be either **benign** or malignant. **Benign** tumors aren't cancer. Malignant ones are. (http://www.nlm.nih.gov/medlineplus/benigntumors.html)
2. F.S.2: A series of **benign** omens and configurations in the heavens suggested that a prosperous harvest awaited us. (dictionary.com, I completed sent.)

After you have examined the word in context (and the more contexts are usually better), try and predict the word's definition and then look it up and write down the definition, preferably in your own words.

Definition of Benign:
    Not harmful (medical);
    Kind, favorable, gracious;
    Healthful, beneficial (weather)

Part III: Graphic Organizers (Exploring/Understanding/Remembering the Word)
Duedate:

Choose from a combination of graphic organizers (Concept/Definition Map, Vocabulary Overview, Word Study Guides [esp. if know it and trying to put in own words/use visuals to help remember], or Word Family Trees [good for really breaking the word down and relating it to other words/concepts]). If do all Word Family Trees, may do only 3 words. If doing others, do 5-7 words. May use one type of graphic organizer for all of your words, or may do a combination of graphic organizers. If the graphic organizer asks for definition or context sentence, may re-enter that info. or put note to refer to Part II.

Part IV: "Test-drive" these Words
Duedate:

Use **at least** 4 of your selected words in casual conversation with a "real" audience (such as in front of your parents, another teacher, a salesperson, a friend, etc.). While you <u>must</u> use the word orally in some occasions, you may also use the word in written format for a "real" audience as well (letters, homework assignments, email, etc.). Try and use the word appropriately, instead of getting around using it. For example, the following two examples would NOT be using it appropriately: "How do you use the word 'benign' in a sentence, Mr. Carpenter?" Nor would this work: "¿Como se dice 'benign' en español, Senorita Taylor?" [i.e., "How do you say "benign" in Spanish, Ms. Taylor?"]. After you have tried them out, write down: 1) your sentences as best you remember them; 2) a bit on your contexts and audiences; 3) how you felt or what you learned by "test-driving" your words.

Part V: Reflection
Duedate:

Write a short overall paragraph on this vocabulary assignment. What proved the most helpful? What was not as helpful or too bothersome? What might you continue to try in the future for vocabulary acquisition? What suggestions do you have for me if I were to use this assignment again?

Sample Lesson #2 Utilizing Vocab. Development/Anchoring
The following is a detailed walk-through of vocabulary development, as modeled by Dr. Tim Morrison, BYU professor and Reading Endorsement teacher in a class Jan. 2011. This activity is related to schema theory and especially has a strong research base: *Semantic Mapping.* Developed by David Pierson and Dale Johnson and published in the '70s, this work was based on Hilda Taba's work from '60s (list, group, label).

Start with the known. For example:

"Tree" (The teacher wants us to create a taxonomy; taxonomy developed as pre-writing but can also be part of Semantic Mapping).
1st Step—Go solo. Write down all the words related to trees for 2 min.:
plant, alive, pine, oak, maple, etc. immortality/Christ's cross, tree of life, family tree, genealogy, roots, photosynthesis, often green, leaves, fruit, branches, different climates, Christmas, Santa, related branches/categories of knowledge (such as a computer system or tree or a calling tree), often wood, supplies materials for houses, various types such as bamboo, homes for animals, provides sap, resin, etc.

2nd Step—Get in a group of 3-4 and collaborate:
I'm adding: *sapling, seed, eucalyptus, strong, tall, paper, bloom, bare, bark, grass, fire.*
I'm also adding: *trunk, birds, water, yellow, orange, climbing, hammock, soil, nuts, shade, air filter, brown, red, fertilizer, shelter.*
I'm also adding *medical oils, TP'ing, furniture, rings, etc.*

3rd Step—Cross-pollinate (Identify a word on your list that's not on others with your group and then you'll share with another group)
Cambium (outer layer on the trunk but under the bark where the water goes up and sugar goes down), decoration, capillary action, immortality/Christ's cross

Then put them into meaningful words, such as parts (of trees), types, nutrition, uses for, social/metaphorical uses/symbolic. Teachers can provide the students with categories or they can come up with their own. The first few times, the teacher should probably provide them. Or help them group—which of these seem to go together? (4-8 is a good number of groups; could even have subcategories). This can also turn into a writing assignment, helping to create background knowledge and interest. They might have to write about the parts of the tree, for example.

Types:
Function:
Uses for (maybe products):
Colors:
Symbols/Social uses:
Broader categorization or description of:

So this helps us to categorize our knowledge. This helps move students along their range/depth of knowledge on words, but we're also going to add to this chart and get new terms. So, for example, we'll now start reading about trees and put some of the terms into the categories we have (like "stomata" with "nutrition" or "demesne" with "where trees grow").

In another modeling of this type of vocabulary development, Dr. Morrison put "persuasion" in the middle of the board. We put words all around it (like convince, convert, argue, supply details, critical skill, evidence, stance, emotion, change, challenge, resist, hostile audience). Then he put a circle around that. Then a box around that circle. In that frame, he asked a question: "Who tries to persuade us?" So we put advertisers, family, students, the district, media/movies, politicians, etc. Then he had us do a Taxonomy of Advertising, with A-Z (and could put more than one per letter if we wanted). He gave us 3 minutes on our own ("solo"); and then we collaborated with someone else or with a small group and wrote theirs down as well (along with a way to know which was theirs, such as underlining the added terms). Then he gave us newspapers to look at ads and get more ideas. Then "cross-pollination" (whole class), where each group came up with one idea that others probably didn't have and shared them. (We added these and bolded them.) Next, he had us break into groups

of three and develop a product or service with three reasons why others should buy. We created "copy" for or good or service (perhaps using the list of words that had been brainstormed in the A-Z list). We shared our copy with other groups, and they tried to guess our three points based on listening to our copy (such as quality of product, experience of company, and urgency/need). Dr. Morrison said the activity could continue into a reading or writing assignment, and the list could be referenced or added to again.

With literature, Dr. Morrison suggests perhaps choosing a theme or important idea, like segregation, civil rights, prejudice, etc. Or perhaps it could be emotions or descriptions. Could also be title of book in center, with categories like setting, characters, themes, etc.

A sample of graphic organizers and games/strategies provided by http://wvde.state.wv.us/strategybank/vocabulary.html.

(See also Doug Buehl's Classroom Strategies for Interactive Learning for various strategies—vocabulary and others—and reproducivle graphic organizers. Many of his graphic organizers are posted at http://teach.clarkschools.net/jbernhard/literacy_web/LitDocsJennifer/Reading_Strategies_Reproducibles_Buehl.pdf)

Frayer Model

Definition in your own words	Facts/characteristics
Examples	**Nonexamples**
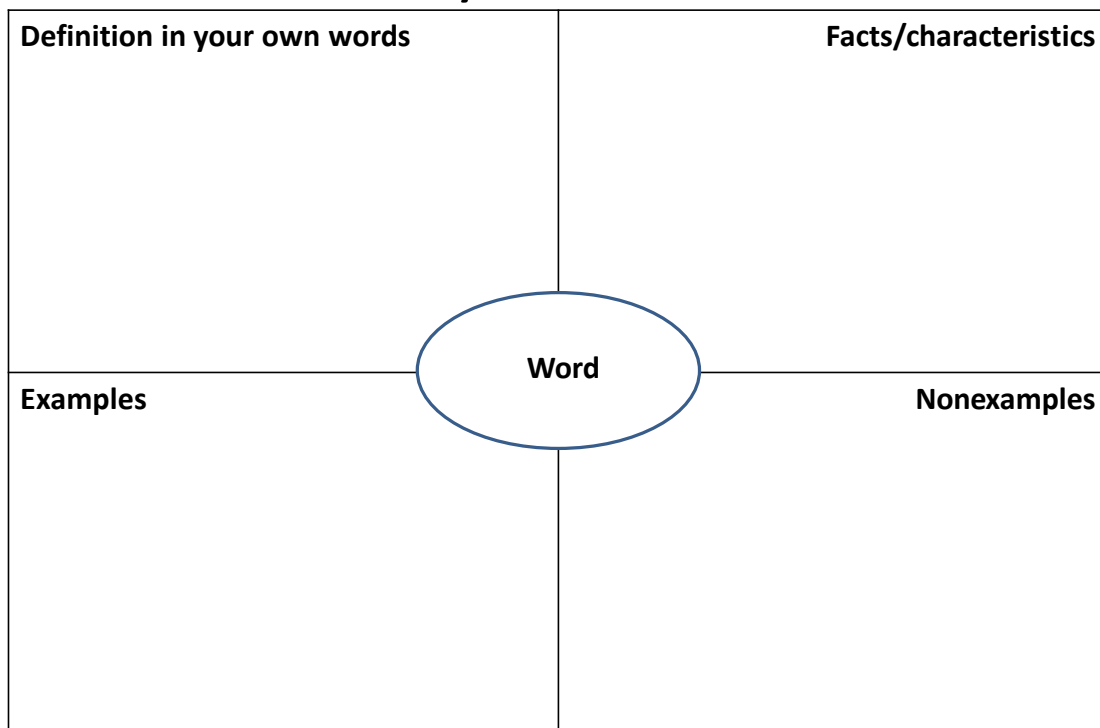
Word

Verbal and Visual Word Association (VVWA)

Word	Visual Representation
Definition	**Personal Association or Characteristic**

Taboo Vocabulary Development

This classroom activity is similar to the Hasbro Taboo game; see Wikipedia description of the Taboo game. The game requires students to put ideas in their own words. They must also be able to think about vocabulary words in ways that were not provided by the definitions, lab experiences, worksheets, or teacher descriptions.

Materials:
- Index cards
- Colored pencils (recommended but not required)
- Stop watch, watch with a second hand, or other timing device

Creating the cards:

This classroom variation begins by having the students create the cards that will be used during the game. One card may be created by each student as part of a daily vocabulary development activity. Student information can be written on the back of the index card. The collection of cards may be used with this game as a review of the information once enough cards have been added to the collection.

Each student is given an index card and is instructed to print one of the vocabulary words (the target word) on the top line of the card. On the lines below, the student is to list five words they might use to describe that vocabulary word. See the examples below:

photosynthesis	Noble gas
plants	helium
sunlight	inert
process	group
producers	family
energy	periodic table

first class levers	precipitation
mechanical advantage	rain
fulcrum	snow
effort arm	condensation
resistance arm	evaporation
force	weather

back of the card example	
	Justin Case 5th period Physical Science

The teacher should assign a different vocabulary word to each student (if there are enough vocabulary words to make this possible) or assign each word to only two or three students. This will allow all the vocabulary words to be used and reviewed. Other words, that were used in the previous content (chapters) which relate to or are used to explain ideas in the current program of study, may also be used. The words that are written on the cards are called "taboo" (forbidden) words because they may not be spoken by the "givers" as they give clues during the game.

Notice that the top words in the examples are a different color than the lists of words below it. This might help students focus on the target word while they think about what to say to get their team mates to guess that word. It will also make it easier for you to explain the rules of the game.

The game:

Randomly select or assign teams; there are numerous ways to do this. You may put several students on a team so the number of teams in the class is more manageable.

- Have one participant from each team come to the front of the room; these students will be the "givers". Other students will be the guessers and should be organized and sitting with their team members.
- Arrange the givers in order so a card may be passed quickly to the giver of the next team if the target word is not guessed. Also, allow the givers to look at the card over the shoulders of the other givers while clues are given.
- The words that are written on the cards are called "taboo" (forbidden) words, because they may not be spoken by the givers as they try to get their teammates to guess the top word (target word) on the card.
- Give one of the cards to the giver from team 1 and start the timer. A reasonable amount of time should be allowed for the giver to get their team to guess the word. The recommended allotted time will vary depending on the grade and level of the students in the class.
- Only the students who are on the team of the giver who is giving the clues may attempt to guess the word at that time. If a student from another team correctly guesses the target word when it is not their turn, they do not receive a point. If the word is overheard by another team, that other team may guess that word and win the point.
- If a member of team 1 correctly guesses the word, their team is awarded a point. If team 1 members do not guess the word in the allotted time, the card is passed on to the giver of team 2 and time is allotted for that team. The giver of team 2 provides clues for their team so they may guess the top word on the card. If they do not, the card is passed to the giver of team 3, and so on. If the target word is not guessed by any of the teams, no points are awarded, the givers return to their groups, and a new group of givers comes to the front of the room. A different card is selected, and the process continues. (Do not allot too much time for the teams before passing the card to the giver of the next team, it will cause the game to go too slowly and students will become disinterested.)
- When a team receives a point, scores may be recorded on the board in the front of the class or the team may keep the card for the word they guess correctly. Simply count the cards at the end of the game; the team with the most cards wins.

- While the students at the front of the class are waiting their turn to be a giver, they are to watch and listen to make certain that the other givers do not say a taboo word while giving clues. Should the giver say one of the taboo words and it is pointed out by the other givers, then their team will lose a point. If this happens before the team has earned a point, then their team will receive a negative point.
- When a team correctly guesses the target word, a new group of givers (one from each team) comes to the front of the room and the previous group of givers returns to their team to become guessers.
- The team, whose member correctly guessed that last word, is given the next card to begin the process the next time.
    - If this proves to be a problem because the same team continues to guess correctly and other teams do not get a turn, the rules of the game can be changed. Simply change givers after every correct answer is given and allow the next sequential team to begin that round with the next card. This will insure that all students (teams) get a turn.

More about what cannot be said or done while giving clues: (See Wikipedia Taboo (game) reference.)
- The giver might have to get his or her team to say "baseball" without saying "sport," "game," "pastime," "hitter," "pitcher," nor "baseball." The giver may NOT say a part of a "taboo" word; for example, using "base" in "baseball" is taboo.
- The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed (though modifications may be made for deaf or mute players). The giver's hints may not rhyme with a taboo word, or be an abbreviation of a taboo word.
- While the giver is prompting the teammates (without hand motions), they may yell out as many guesses as possible, rational or not, with no penalties.

Vocabulary: "Warrant"

1. Think of different uses of the word "warrant" or words that might be related to "warrant." List them:

2. Now look at examples of "warrants."

3. Formulate a definition for "warrant" in your own words. Check it against Toulmin's definition.

4. Come up with an example of a warrant, as using Toulmin's definition.

5. Come up with a mnemonic device or drawing to help you remember the word "warrant."

Loaded Language: Using Denotation and Connotation

Directions: Read each list of words below. Each word has a different connotation, but has the same general denotation. Decide what the general denotation is for each group. Write your answer on the line provided. Then, number the words in each group from most positive connotation to most negative connotation.

Example: 3. thin 4. bony 1. slim 5. anorexic 2. slender _____thin_____ (general denotation)	___ imprison ___ relocate ___ incarcerate ___ intern ___ evacuate ___ detain ___ lock-up ___ confine _____ (general denotation)
___ uprising ___ riot ___ demonstration ___ unlawful gathering ___ protest ___ disturbance _____ (general denotation)	___ prisoner ___ evacuee ___ internee ___ detainee ___ inmate _____ (general denotation)
___ guerilla ___ freedom fighter ___ mercenary ___ soldier ___ terrorist _____ (general denotation)	internment camps detention camps assembly centers concentration camps prison camps relocation centers temporary detention centers _____ (general denotation)

Write one or two "loaded words" of your own:

After everyone has completed the above, discuss why the term "concentration camps" is so controversial. How did the meaning of this term change after World War II? While you are waiting for others to finish, jot your ideas here: